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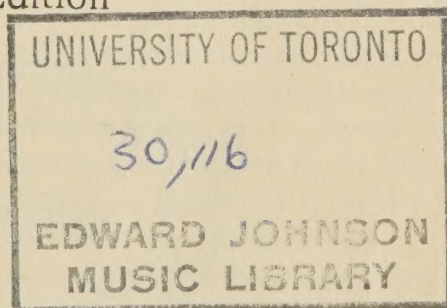
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# North Countrie Ballads, Songs and Pipe-Tunes

(Curwen Edition 6306)

For use in Home & School  
Edited and Arranged by  
W. G. WHITTAKER  
With an Introductory  
Note by Sir W. H. Hadow

Vocal Edition



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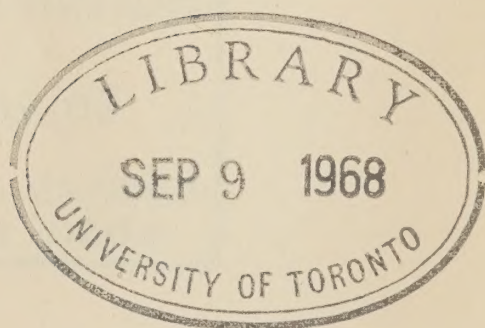
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Made in England

Dedicated to  
MARK R. WRIGHT  
late  
Professor of Education, Armstrong College,  
Newcastle-on-Tyne,  
at whose suggestion  
the collection  
was made.



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## Introductory Note

I FEEL a good deal of diffidence in acceding to Dr. Whittaker's request that I should write a few words of introduction to his volume of North Countrie Ballads, Songs and Pipe Tunes. Dr. Whittaker is the acknowledged authority on this subject: he has devoted to it his skill, his knowledge, and his command of musical resource; and it may well seem a work of supererogation to hang a bush, even of Northumbrian thorn, before a doorway so widely known and so long frequented.

It is now a good many years since Dr. Whittaker began his collection of North Countrie melodies. His first settings of them, so far as I remember, were those for unaccompanied chorus which were produced under his direction at the Armstrong College concerts, and which very soon reached a larger public and obtained a fuller recognition. Sir Hubert Parry took a great personal interest in them, and especially in the skill and originality of the part-writing. One of the essential characteristics of folk-melody is a native sturdiness and simplicity which enables it to carry without loss a great variety of harmonic treatment. It can be perfectly effective when set with the simplest chords; it can bear, without incongruity, almost any elaboration in the accompanying parts or figures. Every musician knows what has been done in this field by Grieg, by Brahms, and by many of the Russian composers, and these have followed faithfully the lines laid down in the treatment of the choral by Bach, and of folk-melody by Haydn and Beethoven. It is therefore of special interest to note Dr. Whittaker's accompaniments in the present volume. They are never commonplace, never overloaded; they almost always contain some progression or some point of harmony which is unexpected when you first hear it, and which seems inevitable when you come to know the song better. They are, in short, pieces of extremely fine workmanship, and they enhance the sparkle and colour of the jewels which they set.

It is not, of course, to be maintained that all the Northumbrian folk-Songs, any more than those of other districts, are of equal musical value; but they are all interesting and characteristic, and the best of them are remarkably beautiful. In many instances they are evidently affected by the scale of the Northumbrian pipes and by the lilt and metre of the Northumbrian dances. In some of them the use of the song has been limited by the deficient preservation of the words. 'Captain Bover,' for instance, which has one of the

most delightful of all folk-melodies, was taken down from the lips of a ballad-singer who could recollect no more than the first verse; in other cases, such as 'Dollia,' the words are not up to the level of the tune, and had far better be re-written. It would be a great service if some *vates sacer* of Northumberland would supply these deficiencies, as Mr. Graves has so notably done for Sir Charles Stanford's excellent collection of Irish songs. Meanwhile, Dr. Whittaker has given us the ballads as they exist now, and has enriched our natural wealth of folk-music with a very welcome and valuable contribution.

W. H. HADOW.



## The Preface

**T**HIS COLLECTION was planned and virtually completed before the fateful days of 1914. When abnormal publishing difficulties began to disappear, and opportunity of attaining the dignity of print arose, the original scale was found to be too generous to allow of issue at a reasonable price. A complete collection at an impossible figure would have thwarted the aims for which it was designed; the only remedy was to cut out half the material. Such a process was very painful to the editor, but it had to be faced. He is conscious that his selection will not meet with universal approval. It would have been possible to have made some sections complete at the expense of others, but his feeling was that it was better to have selections from all classes of songs and tunes than to omit any one. If the book were to be at all representative of the North Countrie it was inevitable that there should be a mixture of familiar and unfamiliar. While it may be argued that 'The Keel Row,' 'Oh! the Oak and the Ash,' and others could have been omitted because they may be found in many collections, it would have been absurd to have issued a North Countrie book without them.

Those who are interested in historical matters will probably complain that the ballads are too few, and that 'Derwentwater,' 'Laidley Worm,' and the modern version of 'Chevy Chase,' not being strictly genuine, should have been omitted in deference to undoubtedly authentic examples. Yet one would be sorry to lose the account of the old 'Fit,' and not only are the other two excellent enough to be placed alongside of authentic ballads, but they are allied to tunes so fine that it would have been a shame to have omitted them.

Lovers of the songs and pipe-tunes may reasonably complain that these have been sacrificed to lengthy ballads, which, it is acknowledged, take up a great deal of space. But the editor did not consider that he was justified in making a reduction of the number of verses himself, and it would have been a great loss to have omitted ballads altogether.

Such perfect mating of exquisite verse and melody as is found in 'Water of Tyne' and 'Bonny at morn' is rare, even in our rich store of British folk-song; but in other cases the balance is sometimes in favour of the poem, sometimes of the tune, and this factor has had to be weighed when considering which had to be laid aside.



Again, in one or two cases, local associations have decided in favour of inclusion, when, but for them, actual musical or poetic merit might have turned the scales in the other direction.

Those interested in local matters will complain of the omission of such favourites as 'Ma cannie hinnie,' 'Robin Spraggon's auld grey mare,' and 'Shew's the way to Wallington'; it can only be pleaded that the choice was extremely difficult. The last named was omitted in favour of more vocal tunes. The question of suitability for singing has also decided the fate of several splendid pipe-tunes. While no lover of North Countrie music wishes to see such famous melodies as 'Blackett of Wylam' and 'Dorrington Lads' omitted from any collection, they have had to make place here for those which are more vocally possible. It is hoped that critics will recognize the difficulty of choice and the main objects of the collection, and spare the editor if he has robbed them of too many favourites. If the book meets with a fair measure of success the remaining ballads, songs, and pipe-tunes will also be published, either in a supplementary volume, or joining with those of the present volume in a more complete collection.

The days when the 'reaving, riding Scot' foraged and burnt south of the Cheviots, when the Northumbrian took a similarly practical interest in the property of his hereditary Northern foe, and when the outlaw of the Debatable Land preyed without favouritism on both sides of his wild fastnesses, are now, fortunately, no more. They remain only in story and in song, and, however disturbing to the peaceful dalesmen and plainsmen must have been these barbarisms, we, in our centuries-old security, cannot muster any regrets that such things did happen. They have furnished material for many a delightful tale and ballad, they have dotted the land 'between our eastward and our westward sea' with picturesque castles and peles, and they have scarcely left a lane or a farm-house which cannot be associated now with some incident, the relation of which gives moderns a peep at men and ways in 'the narrowing strand' which have long passed away.

In all this old-time warfare, whether carried on by solitary hungry individuals or quarrelsome chiefs or no less quarrelsome representatives of the ruling princes, no side could be awarded the palm of victory. Each could claim advantages, each must needs conceal unfortunate mishaps. But in times of peace a victory has been won, not by assault and amid the noise of arms, but quietly and almost insensibly. And the pride of domination is with the Scot. For,



within the last hundred years, fragments of the great mass of Scotch folk-song have gradually ousted from the minds of the country dwellers of Northern England the music which was indigenous. In most Northumbrian villages to-day it is the Scottish songs that are known and used. The elders, when questioned, acknowledge that they knew their native songs, but that they have not heard them for years. The younger people, in very many cases, do not know of their existence.

The store of Scottish native song is truly one of the finest in the world, but it is well that a people should know its own traditional music. There has been, within recent years, a distinct revival of interest in the songs of Northern England, and the aim of this collection is to provide a handy volume containing the best of those which have been preserved, which will be useful not only in schools, but to Northern English folk all the world over.

No attempt is made here to probe for sources. No doubt it can easily be proved that this or that song appeared years ago in such or such a collection belonging to another part of the country. This may be particularly true in the case of tunes issued in Scotland, for the people north of the Cheviots have loved their country so much that many volumes were issued there before ever an English one saw the light. But the appearance of a song in a collection at some remote period does not determine its origin. It merely proves that it was known then, and folk-songs have such a wide geographical range that they often exist in different places far removed from each other, unsuspected till some collector brings them to light.

It is not desired to assert that the birthplace of every tune in the following pages lies 'twixt Tees and Tweed, but certainly the district has a right to boast that it has had much to do with the shaping of the character of many. In several cases it can be seen quite easily how the influence of the small pipes has moulded an old melody into a new shape, or given it especial characteristics.

All this book can claim to be is a collection of songs and tunes which have been popular in, and which deal with, the North Country. Nor can it be claimed that the following pages contain much material that has hitherto remained unprinted. I am indebted to the kindness of Miss M. H. Mason, whose 'Nursery Rhymes and Country Songs,' published in 1877 and reprinted by Messrs. Metzler in 1908, was one of the first collections of folk-songs to be issued in this country, and was the first to include some direct from Northumbrian sources, for permission to reproduce 'King Arthur's

Servants.' My friend, Dr. R. R. Terry, of Westminster Cathedral, has generously allowed me to include two delightful specimens, 'Billy Boy' and 'Ma bonny lad,' from his 'Collection of Sea Songs and Shanties.' 'Gan to the kye wi' me' is taken from the theoretical writings of William Shield, of Whickham, near Newcastle-on-Tyne, the well-known early nineteenth-century composer. He states that it was current in the neighbourhood during his boyhood. 'Chrissemis Day in the Morning,' clearly a variant, though a most striking one, of the well-known tune used in 41 and 42, and the extremely fine form of 'O I ha'e seen the roses blaw,' are taken from an old MS. book in the possession of the Society of Antiquaries of Newcastle-on-Tyne, whose permission to search their musical collection in the Black Gate Museum I desire to acknowledge. 'O Madam, I will buy you,' was sung to me by my mother, whose singing of North Countrie songs caused them to be the first music to reach my ears. 'When this old hat was new' was taken down from the singing of Mrs. Sample, now of Tantobie, who had sung it in her youth at 'Mell' or harvest suppers, and 'Wrap up' was among the memories of childhood in South Northumberland of Mrs. Moore, now of Wrekenton. The following are culled from various articles by that worthy enthusiast, collector, and writer, John Stokoe, to whom we in the North owe so much: Nos. 27, 29, 47. The remainder are taken from the 'Northumbrian Minstrelsy,' the collection edited by the well-known antiquary, Dr. J. Collingwood Bruce, and the aforesaid John Stokoe.

In providing accompaniments, a medium has been attempted between the splendid pianoforte parts fitted by Mrs. Kennedy Fraser to 'Songs of the Hebrides,' George Butterworth to 'Songs from Sussex,' or by Herbert Hughes to 'Irish Country Songs,' where each is treated as an art-song, and the bald strumming which is so often considered as 'suitable for schools.' They have generally been written as a support to massed voices.

I wish to express my indebtedness to many kind friends, who, by their persistent inquiries, have harried this collection into completion and publication, and to Mr. Victor Franks for much clerical assistance.

W. G. WHITTAKER.

*Armstrong College,  
Newcastle-on-Tyne, 1921.*



## Some Notes and Suggestions

THE USE IN SCHOOLS of such ballads as are to be found in the succeeding pages has been seriously restricted by three obstacles: (a) their length; (b) the monotony caused by the repetition of a single tune; and (c) the confusion arising from the varying number of feet in corresponding lines of different verses.

The following suggestions, it is hoped, will serve to remove these hindrances.

(a) Three plans may be used: (1) If the whole ballad is desired (and a knowledge of the poem in its entirety is generally desirable, even if merely a selection is in ordinary use), groups of verses may be alternately read and sung by the scholars. (2) The ballad may be sung so many verses each week till the poem has been completed. (3) A shortened version for public performance, or for purposes of revision, may be formed by the omission of the verses marked with an asterisk (\*); the remainder will be found to produce a continuous and (within its own limits) complete story, containing at least the outline of the whole.

Interest is increased and details made more clear if the dramatis personæ are represented by different sections of the class, one group singing the words allotted to one character, a second those given to another, and so on, while the narrative portions are sung by the whole body of voices. The effect is increased if the characters can be differentiated by a suggestive allotment of the rôles: as, for instance, in 'Lay the Bent,' where, with a class composed of one sex only, the speeches of the Knight would naturally be given to the older voices, and those of the Lady to the younger, or to large and small sections of the class respectively. In order to aid such an arrangement the text gives the name of the speaker in all cases.

(b) In the pianoforte edition alternative accompaniments to the tunes are given where verses are many. Roman numerals on the left side of the text suggest the accompaniment to be used when the shortened version is desired, those on the right refer to the entire ballad. The pianist can easily follow both words and music if, in addition to the large copy of the book, which is necessary for the instrumental part, a copy of the smaller (vocal) edition, which gives only the tunes and the poems, is placed on the piano desk.

(c) It was originally intended to have had an elaborate, yet clear, system of crotchets, quavers, etc., placed under the words in all

cases where rearrangement was necessary, and, in fact, the first manuscripts were fully marked out on this plan. But the cost of printing would have been so much increased, and the amount of paper needed would have been so much greater, that the editor had to agree, reluctantly, to the advice of the publishers to sacrifice this plan to one which, while it is certainly less thorough and less clear, has brought the book within the range of practical politics.

Bar lines are added in all cases of difficulty, and the *accent aigu* indicates the position of the beats. If the singers beat time, or tap noiselessly with a finger, it will be found that in the majority of cases the troublesome groupings will be solved fairly readily. Where two 'accents' (the term must not be interpreted as suggesting stress) occur, the syllable is sustained for more than one beat.

Examples:—

| 'drive the "deer with | 'hound and 'horn  
will be interpreted—

| drive the deer with | hound and horn,  


| 'grant "Hughie the |  
equals—

| grant Hugh-ie the |  


And—

| 'troth doughte "Dog- | 'las he 'says  
equals—

| troth doughte Dog- | las he says  


Examples in compound time can be worked out similarly.

It has been found impossible to arrange all rhymes so as to agree exactly with modern pronunciation.

The version of the tune given does not always correspond to the syllabic divisions necessary to the first verse, but it is hoped that if the first impression of the tune is that which is printed, the difficulties of combination of words and music throughout the entire poem will be lessened.

PIPE-TUNES.—With the exception of ‘Noble Squire Dacre,’ which should be sung legato throughout, the pipe tunes should be rendered in a light, tripping, staccato style, with only those notes sustained that are particularly indicated. The absence of words may prejudice some teachers against their use, but these pipe-tunes are so very delightful, that their omission for that reason would inflict a severe loss on the children. They form excellent voice-exercises; the quick action of the jaw necessary for the production of the rapidly repeated soft la-la has a beneficial effect on tone. Experience teaches that, after a little while, young people hugely enjoy singing them. Besides, Elizabethan ballets abound in fal-las, and it is not an unknown device in modern music to vocalize without words. Most of them are excellent as violin solos.

Expression marks without brackets apply to the first time through, and those in brackets to the repeat.



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# North Countrie Ballads Songs and Pipe-tunes

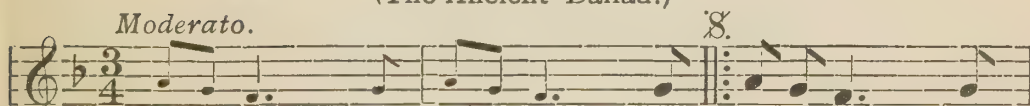
## I.—BALLADS

I

### Chevy Chase

(The Ancient Ballad.)

*Moderato.*



KEY F. { | m . r : d :- . r | m . r : d :- . r || m . r : d :- . r }

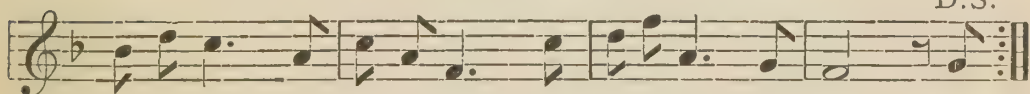
1. God prosper long our



{ | m . r : d :- . m | f . l : s :- . m | m : r : . m }

no - ble King, Our lives and safe - tyes all, A

D.S.



{ | f . l : s :- . m | s . m : d :- . s | l . d : m :- . r | d :- : . r ||

woe - full hunt - ing once there did In Chevy Chase be - fall. 2. That

*Note.*—As the more modern version of the song is more likely to be used than the ancient, the first verse of the later edition is given here ; when singing the ancient form, the above verse must be omitted.

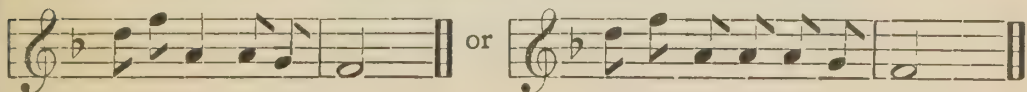
## THE FIRST FIT.

(I)

I The | 'Per - sè 'owt 'of North - | 'omber'londe,  
And a | 'vowe to "God mayde | he,  
That | 'he wolde 'hunte 'in the | 'moun - 'taynes  
Off | 'Cheviat 'within 'dayes | thre.

(I)

*Note.*—In this version the last two bars of the melody must often be sung—



\*

*f* 2 That | 'he wolde "hunte in | 'the moun-'tayns  
 Of | 'Cheviat 'within 'dayes | thre,  
 In the | 'mauger of "doughtè | 'Dog-'las,  
 And | 'all that 'ever 'with him | be.

\*

*f* 3 The | 'fatiste "hartes in | 'all Chev-'iat  
 He sayd | 'he wold 'kill, and 'carry them a | 'wa

DOGLAS

'Be my | 'feth,' sayd the "doughtè | 'Doglas a-'gay  
 'I wyll | 'let that 'hontyng yf 'that I | may.'

(I)

*mf* 4 Then the | 'Persè "out of | 'Bamborrowe cam,  
 With | 'him a "myghte | 'mean-'y,  
*cr.* With | 'fifteen "hundrith | 'archares 'old  
*f* The wear | 'chosen 'out of 'shyars | thre.

\*

*mf* 5 This be- | 'gane on a "Mon- | 'day at 'morn  
 In | 'Cheviat the "hillys so | hee;  
*dim.* The | 'chylde may "rue that | 'ys un'born,  
*pp* It | 'was the "mor pit- | tè.

\*

*p* 6 The | 'dryvars "thorowe the | 'woodès 'went  
 For | 'to "reas the | dear;  
 Bo- | 'men bick"arte up- | 'pone the 'bent  
 With | 'ther browd "arars | cleare.

\*

7 Then | 'the wyld "thorowe the | 'woodès 'went  
 On | 'ev'ry "sydè | shear;  
 Grea- | 'hondès "thorowe the | 'greves 'glent  
 For to | 'kyll "theare the | dear.

(I)

*p* 8 They be- | 'gan in 'Chev-'iat the | 'hyls a-'bove  
 Yer- | 'ly "on a | 'Monyn-'day;  
*cr.* Be | 'that it "drew to the | 'oware of 'none  
*mf* A | 'hondrith 'fat hartes 'ded ther | lay.

(II)



I) \*

(III)

*mf* 9 They | 'blewe a "mort up- | 'pone the 'bent,  
 They | 'sembyled on "sydis | shear;  
 To the | 'quyrry "then the | 'Persè 'went  
 To | 'se the 'bryttlynge 'off the | deare.

) (II)

THE PERSÈ.

(III)

*mf* 10 He | 'sayd, 'It "was the | 'Doglas 'promys  
 This | 'day to "meet me | hear;  
 But | 'I wyste "he wold | 'faylle vera'ment;  
 A | 'gret oth the "Persè | swear.

(II) (IV)

*p* 11 At the | 'laste a 'squyar 'of North- | 'ombe-'londe  
 Lokyde | 'at his "hand full | ny,  
 He was | 'war ath the "doughtè | 'Doglas 'comynge;  
 With | 'him a "mighte | meany.

\*

(IV)

*cr.* 12 Both with | 'spear and "byll, and | brande;  
 Yt | 'was a 'mighti 'sight to | se.  
 Hardyar | 'men "both off | 'hart nar 'hande  
*f* Wear | 'not in 'Christi-'ani- | tè.

(II) (IV)

*f* 13 They wear | 'twenty "hondrith | 'spearmen 'good  
 With- | 'outen "any | fayle;  
 They wear | 'borne a-'long 'be the | 'watter a 'Twyde,  
 Yth | 'bowndes of "Tivi- | dale.

\*

THE PERSÈ.

(I)

*mf* 14 'Leave | 'off the "bryt-lyng | 'of the 'dear  
 And to your | 'bowys look ye "tayk good | heed;  
 For | 'never 'sithe ye wear 'on your | 'mothars' borne  
 Had ye | 'never so "mickle | need.'

\*

(I)

15 The | 'doughtè "Doglas | 'on a 'stede  
 He | 'rode att his "men be- | forne;  
 His | 'armor 'glytt'eryde as | 'dyd a 'glede;  
 A | 'bolder 'barne was 'never | born.

(III)

THE DOGLAS.

(II)

*f* 16 'Tell | 'me what "men ye | 'are,' he 'says,  
 'Or | 'whos men "that ye | be;  
 Who | 'gave youe "leave to | 'hunt in 'this  
 'Cheviat | 'chays in the "spyt of | me?'

\* (II)  
*mf* 17 The | 'first mane that 'ever 'him an | 'answear 'mayd,  
*cr.* Yt | 'was the "good lord | 'Per-'sè;

THE PERSÈ

'We | 'wyll not 'tell 'the what | 'men we 'ar,  
 Nor | 'whos men "that we | be;

\* (II)  
 18 We | 'wyll not 'tell 'the what | 'men we 'ar,  
 Nor | 'whos men "that we | 'be;  
 But | 'we wyll "hount hear | 'in this 'chays  
 In | 'spite of 'thyne, 'and of | the.

(I) (II)

*f* 19 The | 'fattiste "hartes in | 'all Chev-'iat  
 We have | 'kyld, and 'cast to 'carry them a- | way.'

THE DOGLAS.

'Be my | 'troth,' sayd the "doughtè | 'Doglas a-'gayn,  
 Ther- | 'for the ton of 'us shall 'de this | day.'

\* (IV)

*mf* 20 Then | 'sayd the "doughtè | 'Dog-'las  
 Un- | 'to the "Lord Per- | sè:

THE DOGLAS.

'To | 'kyll "all thes | 'giltless 'men,  
 A- | 'las! it wear "great pit- | tè.

\* (IV)

21 But, | 'Persè, 'thowe 'art a | 'lord of 'lande,  
 I'm a | 'yerle 'callyd with-'in my | 'contre,  
 Let | 'all our 'men up-'pone a | 'parti 'stande;  
 And | 'do the 'battel of 'the and | me.'

\* (I)

THE PERSÈ.

*f* 22 'Nowe | 'Christes' "Cors | 'on His 'Crowne,  
 Whoso- | 'ever 'ther-'to says | nay,  
 Be my | 'troth, doughtè "Dog- | 'las,' he 'says,  
 'Thow shalt | 'never "se that | day;



\*

(I)

23 Ne- | 'thar in "Ynglonde, | 'Skottlonde, nar 'France,  
Nor for | 'no 'man 'of a | 'woman 'born,  
But | 'and "fortune | 'be my 'chance,  
I | 'dar met 'him on 'man for | on.'

\*

(II)

*mf* 24 Then be- | 'spayke a 'squyar 'off North- | 'omber-'londe,  
Ric. | 'Wytharyn-'ton 'was his | nam;  
RIC. WYTHARYNTON.

'It shall | 'never be "told in | 'Sothe Yng-'londe,  
To Kyng | 'Herry the "Fourth for | sham.

\*

(II)

25 I | 'wat youe "byn great | 'lordes 'twaw,  
I | 'am a poor "squayar of | lande;  
*cr.* I wyll | 'never 'se my 'captayne | 'fyght on a 'fylde,  
*f* And | 'stand my-'selffe, 'and looke | on;

\*

(II)

26 I wyll | 'never 'se my 'captayne | 'fyght on a 'fylde,  
And | 'stande my-"selffe, and | 'looke 'on  
But | 'whyll I "may my | 'weppone 'welde,  
I | 'wyll not 'fayl both 'harte and | hande.'

\*

(III)

*p* 27 That | 'day, that "day, that | 'dredfull 'day;  
The | 'first fit "here I | fynde,  
*cr.* And | 'youe wyll 'here any 'mor a-the | 'hount-'yng,  
*pp* Yet | 'ys ther "more be- | hynde.

## THE SECOND FIT.

(III)

(I)

*mf* 28 The | 'Yngglishe 'men 'hade ther | 'bowys ye-'bent,  
Ther | 'hartes were "good ye- | noughe,  
The | 'first of 'ar-'ros that | 'they shote 'off  
Seven | 'skore 'spear-'men the | sloughe.

\*

(I)

29 Yed | 'bydys the 'Yerle 'Doglas up- | 'pon the bent,  
A | 'captayne "good ye- | noughe,  
And | 'that was "sene ver- | ament,  
For he | 'wrought hom both "woo and | wouche.

(III)

(IV)

- 30 The | 'Doglas 'per-'tyd his | 'ost in 'thre,  
 Lyke a | 'cheffe 'chef-'ten off | pride,  
 With | 'suar "speres off | 'myghtè 'tre,  
 They cum | 'in on "every | syde.

\*

(IV)

- 31 Thrughe | 'our "Yngglishe | 'archer-'y  
 Gave | 'many a "wounde full | wyde;  
 Ma- | 'ny a 'dough-'tè the | 'garde to 'dy,  
 Which | 'ganyde "them no | pryde.

\*

(IV)

- 32 The | 'Yngglishe 'men 'let thear | 'bowys 'be,  
 And | 'pulde out 'brandes 'that wer | bryght;  
*dim.* It | 'was a "hevy | 'syght to 'se  
*p* Bryght | 'swordes on "basnites | lyght.

\*

(IV)

- p* 33 Thorowe | 'ryche "male and | 'myne-ye-'ple  
 Many | 'sterne the "stroke downe | streght;  
 Ma- | 'ny a "freyke, that | 'was full 'free,  
 Ther | 'undar "foot dyd | lyght.

(IV)

(I)

- p* 34 At | 'last the 'Doglas 'and the | 'Persè 'met,  
 Lyk to | 'cap-'tayns of 'myght and | mayne;  
*cr.* They | 'swapte to-'ge-'thar tyll | 'they both 'swat  
*f* With | 'swordes, that 'wear of 'fyn myl- | lan.

\*

(I)

- 35 Thes | 'worthè "freckys | 'for to 'fyght,  
 Ther- | 'to the "wear full | fayne,  
 Tyll the | 'bloode owte "off thear | 'basnites 'sprente,  
 As | 'ever dyd "heal or | rayne.

(IV)

THE DOGLAS.

(II)

- 36 'Holde | 'the, "Persè,' sayd the | 'Dog-'las,  
 'And i' | 'feth I "shall the | brynge  
 Wer | 'thowe shalte "have a | 'yerl's wa-'gis  
 Of | 'Jamy, our "Skottish | kyng.

\*

(II)

37 Thoue | 'shalte "have thy | 'ransome 'fre,  
 I | 'hight the "hear this | thinge,  
 For the | 'manyfullyste "man yet | 'art 'thowe,  
 That | 'ever I 'conqueryd in 'filyd fight- | yng.'

(IV)

THE PERSÈ.

(I)

38 'Nay | 'then,' "sayd the | 'Lord Per-'sè,  
 'I | 'told it "the be- | forne,  
 That | 'I wolde "never | 'yeldyd 'be  
 To no | 'man of a "woman | born.'

(III)

(III)

39 With | 'that ther "cam an | 'arrowe haste-'ly  
 Forthe | 'off a "mightie | wane,  
*dim.* Hit | 'hathe stre-"kene the | 'Yerle Dog-'las  
*p* In | 'at the "brest | bane.

\*

(III)

40 Thorowe | 'ly-"var and | 'longs 'bathe  
 The | 'sharp ar-"rowe ys | gane,

*dim. e rit.*

That | 'never 'af-'ter in | 'all his lyffe 'days,  
*pp* He | 'spayke mo "wordes but | ane,

\* *Slowly.*

(III)

41 That | 'never 'af-'ter in | 'all his lyffe 'days,  
 He | 'spayke mo "wordes but | ane,

THE DOGLAS.

That was | 'Fyghte ye, 'merry 'men, | 'whyllys ye 'may,  
 For my | 'lyff "days ben | gan.'

\*

(I)

42 The | 'Persè "leanyde on | 'his 'brande,  
 And | 'sawe the "Doglas | de;  
 He | 'tooke the "dede man | 'by the 'hande,

THE PERSÈ.

And | 'sayd, 'Wo "ys for | the!

\*

(I)

*cr.* 43 To have | 'savyde thy 'lyffe I 'wold have | 'pertyd 'with  
 My | 'landes for "years | thre,  
*dim.* For a | 'better "man of | 'hart, nare of 'hande  
 Was | 'not in 'all the 'north coun- | tre.'



(III) *a tempo.*

(III)

*mf* 44 Off | 'all that "se a | 'Skottische 'knyght,  
 Was | 'callyd Sir 'Hewe the 'Mongon- | 'byr-'ry,  
 He | 'sawe the 'Dog-'las to the | 'deth was 'dyght;  
 He | 'spendyd a "spear a 'trusti | tre;

\* (III)

45 He | 'rod up-"pon a | 'corsi-'are  
 Throughe a | 'hondrith "arche- | ry,  
 He | 'never 'styn-'tyde, nar | 'never 'blane,  
 Tyll he | 'cam to the 'good 'lord Per-|sè.

(IV) (IV)

*cr.* 46 He | 'set up-"pone the | 'Lord Per-'sè  
 A | 'dynte, that "was full | soare;  
 With a | 'suar 'spear 'of a | 'mightè 'tre  
*f* Clean | 'throw the body 'he the 'Persè | 'bore.

\* (IV)

47 Athe | 'tothar 'syde, 'that a | 'man myght 'se,  
 A | 'large cloth "yard and | mare.  
*dim.* Towe | 'bettar captayns 'ware 'nat in | 'Christian-'tè  
*p* Then | 'that day "slain wear | ther.

(I) (I)

*mf* 48 An | 'archar "off North- | 'omber-'londe,  
 Say | 'slean was the "Lord Per- | sè,  
 He | 'bar a "bende | 'bow in his 'hande,  
 Was | 'made of "trusti | tre;

(I) (I)

49 An | 'arrowe, "that a | 'cloth yarde was 'long,  
 To the | 'hard steele "halyde | he;  
 A | 'dynt, that "was both | 'sad and 'soar,  
 He | 'sat on Sir 'Hewe the 'Mongon- | 'byrry.

\* (I)

50 The | 'dynte yt "was both | 'sad and 'soar,  
 That | 'he of Mon-'gon-'byrry | sete;  
*dim.* The | 'swanc fe-'thars, 'that his | 'arrowe 'bar,  
*p* With his | 'hart blood "they wear | wete.

\* (I)

51 Ther was | 'never a "freake wone | 'foot wolde 'fle,  
 But | 'still in "stour dyd | stande,  
 Heawyng | 'on yche 'o-'thar, whyll | 'they myght 'dre,  
 With | 'màny a "balful | brande.

(IV)

(IV)

*mf* 52 This | 'battell be-"gane in | 'Chev-'iat  
 An | 'owar be-"for the | none,  
*cr.* And | 'when "ev'nsong | 'bell was 'rang  
*f* The | 'battell was "not half | done.

\*

(IV)

53 They | 'tooke "on on | 'ethar 'hand  
 Be the | 'lyght "off the | mone;  
 Many | 'had no "strengthe | 'for to 'stande,  
 In | 'Cheviat the "hyllys a- | boun.

(III)

(III)

*p* 54 Of | 'fifteen hondrith 'arch-'ars of | 'Yng-'glonde  
 Went a- | 'way but 'fif-'ti and | thre;  
 Of | 'twenty hondrith 'spear-'men of | 'Skott-'londe,  
 But | 'even "five and | fifti.

(I)

(I)

*rit.* 55 But | 'all were "slayne Chev- | 'iat with-'in;  
*dim.* They | 'had no 'strengthe to 'stand on | hie;  
*pp* The | 'chylde may "rue that | 'ys un-'borne,  
 It | 'was the "mor pit- | tè.

\* *a tempo.*

(III)

*p* 56 Thear | 'was 'slayne 'with the | 'Lord Per-'sè  
 Sir | 'John of "Ager- | stone,  
 Sir | 'Roger the "hinde | 'Hart-'ly,  
 Sir | 'Wyllyam the "bolde Hear- | one.

\*

(III)

57 Sir | 'Jorg the "worthe | 'Love-'le,  
 A | 'knyght of "great re- | 'now-'en,  
 Sir | 'Raff the "ryche | 'Rug-'bè,  
 With | 'dyntes wear "beaten | downe.

\*

(III)

*cr.* 58 For | 'Weth'rryng-"ton my | 'harte was 'wo,  
 That | 'ever he "slayne shulde | be;  
 For | 'when both his 'leg-'gis wear | 'hewyne in 'to,  
*mf* Yet he | 'knyled and 'fought 'on hys | kne.

\* (II)  
*p* 59 Then was | 'slayne with the "doughtè | 'Dog-'las,  
 Sir | 'Hewe the "Mongon- | 'byr-'ry,  
 Sir | 'Davye 'Lu-'dale, that | 'worthè 'was,  
 His | 'sistar's "son was | he;

\* (II)  
 60 Sir | 'Charles a "Murre, | 'in that 'place,  
 That | 'never a "foot wolde | flee,  
 Sir | 'Hewe 'Max-'well, a | 'lorde he 'was,  
 With the | 'Doglas "dyd he | dey.

\* (II)  
*pp* 61 So | 'on the 'mor-'rowe they | 'mayde they 'byears  
 Off | 'byrch and 'ha-'sell so | gray,  
*Slower.* Many | 'we-"dows with | 'wepyng 'tears  
 Cam to | 'fach ther "makys a- | way.

\* (II)  
 62 Tivy- | 'dale may "carpe off | care,  
 North- | 'omber-'londe may 'mayk grat | mone,  
*cr.* For | 'towe such 'cap-'tayns, as | 'slayne wear 'thear,  
*f* On the | 'march per-'ti shall 'ne'er be | none.

\* *a tempo.* (III)  
*mf* 63 Word ys | 'commen to "Eden- | 'bur-'rowe,  
 To | 'Jamy the "Skottische | 'king,  
 That | 'doughtè 'Dog-'las, lyf- | 'tenant of the 'Merches,  
 He lay | 'slean 'Chev-'iat with- | 'in.

\* (III)  
*p* 64 His | 'handes "dyd he | 'weal and 'wryng  
 KING JAMES.  
 He | 'sayd 'A-'las, and 'woe ys | 'me,'  
 Such un- | 'other 'cap-'tayn Skott- | 'land with-'in,  
 He | 'sayd, 'y-feth shuld "never | 'be.'

\* (I)  
*mf* 65 Word ys | 'commen to "lovly | 'Lon-'done,  
 Till the | 'fourth 'Har-'ry our | 'kyng,  
 That | 'Lord Per-"sè, lyf- | 'tenant of the Merches,  
 He lay | 'slayne 'Chev-'iat with- | in.



KING HARRY.

(I)

\*  
p 66 'God | 'have "mer-ci | 'on his 'soll,  
Good | 'Lord, 'yf Thy 'will it | 'be.  
I | 'have a hondrith 'cap-'tayns in | 'Yng-'londe,  
As | 'good as 'e-'ver was | 'hee;

(I)

\*  
cr. 67 I | 'have a hondrith 'cap-'tayns in | 'Yng-'londe  
As | 'good as 'e-'ver was | hee;  
But | 'Persè, "and I | 'brook my 'lyffe,  
f Thy | 'deth well "quyte shall | be.'

(II)

\*  
68 As our | 'noble "kyng made | 'his a-'vowe,  
Like a | 'noble 'prince 'of re- | 'now-'en,  
For the | 'deth of the "Lord | Persè,  
He | 'dyd the 'battel of 'Hombyll- | 'down;

(II)

\*  
p 69 Where | 'syx and "thritte | 'Skottish 'knyghtes  
On a | 'day wear "beaten | down;  
Glendale | 'glytteryde "on ther | 'armor 'bryght,  
Over | 'castill, "towar, and | town.

(III)

\*  
mf 70 This | 'was the 'hon-'tynge of the | 'Chev-'iat;  
That | 'tear be-"gan this | 'spurn;  
Old | 'men that "knownen the | 'grounde well ye-'noughe,  
Call | 'it the 'Battel of 'Otter- | burn.

(III)

\*  
71 At | 'Otter-"burn be- | 'gan this 'spurn  
Up- | 'pon a "Monnyn | day;  
dim. 'Ther | 'was the "doughtè | 'Doglas 'slean,  
p The | 'Persè 'ne'er 'went a- | way.

(IV)

\* dim.  
72 'Ther was | 'ne'er a 'tym 'on the | 'march 'partes  
Sen the | 'Doglas 'and the 'Persè | 'met,  
But | 'yt was 'marvele, 'and the | 'redde blude ronne 'not,  
As the | 'reane doys "in the | 'stret.

(IV)

\* Slower.  
pp 73 Jhesue | "Christ, 'our | 'balys 'bete,  
And | 'to the "blys us | 'brynge!  
cr. Thus | 'was the 'hontyng 'of the | 'Chev-'iat,  
f God | 'send us 'all good 'end- | ing.

## Chevy Chase

(Later Version.)

- \* (I)
- mf* 2 To | 'drive the "deer with | 'hound and 'horn,  
       Earl | 'Percy "took his | way;  
       The | 'child may "rue that | 'is un-'born,  
       The | 'hunting "of that | day.
- (I) (I)
- mf* 3 The | 'stout Earl "of North- | 'umber-'land  
*cr.*     A | 'vow to "God did | make,  
*f*     His | 'pleasure "in the | 'Scottish 'woods  
       Three | 'summers "days to | take;
- (I) (I)
- mf* 4 The chiefest harts in Chevy Chase,  
       To kill and bear away.  
       These tidings to Earl Douglas came,  
       In Scotland where he lay:
- (I) (IV)
- 5 Who sent Earl Percy present word,  
       He would prevent his sport.  
       The English Earl, not fearing that,  
       Did to the woods resort
- (I) (IV)
- 6 With fifteen hundred bowmen bold,  
*cr.*     All chosen men of might,  
*f*     Who knew full well in time of need  
       To aim their shafts aright.
- \* (IV)
- p* 7 The gallant greyhounds swiftly ran  
       To chase the fallow deer:  
       On Monday they began to hunt,  
       Ere daylight did appear;
- \* (IV)
- 8 And long before high noon they had  
       An hundred fat bucks slain;  
       Then having dined, the drovers went  
       To rouse the deer again.

\*

(II)

*cr.* 9 The bowmen mustered on the hills,  
Well able to endure,  
Their rearmen all, with special care  
*mf* That day were guarded sure.

\*

(II)

10 The hounds ran swiftly through the woods,  
The nimble deer to take,  
That with their cries the hills and dales  
An echo shrill did make.

(II)

(III)

*p* 11 Lord Percy to the quarry went  
To view the slaughter'd deer;

LORD PERCY.

Quoth he, 'Earl Douglas promised  
This day to meet me here:

(II)

(III)

*cr.* 12 But if I thought he would not come,  
*mf* No longer would I stay.'  
*p* With that, a brave young gentleman  
Thus to the Earl did say:

(II)

YOUNG GENTLEMAN (*a little quicker*).

(IV)

*mf* 13 'Lo, yonder doth Earl Douglas come,  
His men in armour bright;  
Full twenty hundred Scottish spears  
All marching in our sight;

(II)

(IV)

14 'All men of pleasant Tivydale,  
Fast by the river Tweed.'

EARL PERCY.

*f* 'Oh, cease your sports,' Earl Percy said,  
'And take your bows with speed:

\*

(IV)

15 'And now with me, my countrymen,  
Your courage forth advance;  
For there was never champion yet,  
In Scotland or in France,



\* (IV)

16 That ever did on horseback come,  
But if my hap it were,  
I durst encounter man for man,  
With him to break a spear.'

(III) (III)

*f* 17 Earl Douglas on his milk-white steed,  
Most like a baron bold,  
Rode foremost of his company,  
Whose armour shone like gold.

\* (III)

EARL DOUGLAS.

18 'Show me,' said he, 'whose men you be,  
That hunt so boldly here,  
That, without my consent, do chase  
And kill my fallow deer ?

\* (III)

*mf* 19 The first man that did answer make,  
Was noble Percy, he;

EARL PERCY.

Who said: *f* 'We list not to declare  
Nor show whose men we be;

\* (III)

20 Yet we will spend our dearest blood  
Thy chiefest harts to slay.'  
Then Douglas swore a solemn oath,  
And thus in rage did say:

\* (I)

EARL DOUGLAS.

21 'Ere thus I will outbravèd be,  
One of us two shall die;  
I know thee well, an earl thou art,  
Lord Percy, so am I.

\* (I)

*p* 22 But | 'trust me, "Percy, | 'pity it 'were,  
And | 'great of-"fence to | kill  
A- | 'ny of "these | 'guiltless men,  
For | 'they have "done no | ill.

\*

(I)

*cr.* 23 Let thou and I the battle try,  
And set our men aside.'

EARL PERCY.

*mf* 'Accurst be he,' Earl Percy said,  
'By whom this is denied.'

\*

(II)

*p* 24 Then stept a gallant squire forth,  
With'rington was his name,

WITHERINGTON.

Who said: *mf* 'I would not have it told  
To | 'Henry our "king for | 'shame,

\*

(II)

25 That ere my captains fought on foot,  
And I stood looking on.  
You be two earls,' said With'rington,  
'And I a squire alone;

\*

(II)

*cr.* 26 I'll do the best that do I may,  
While I have power to stand;  
While I have power to wield my sword  
*f* I'll fight with heart and hand.'

(III)

(III)

*p* 27 Our English archers bent their bows,  
Their hearts were good and true,

*cr.* At the first flight of arrows sent  
*mf* Full fourscore Scots they slew.

\*

(III)

28 Yet bides Earl Douglas on the bent,  
As chieftain stout and good.  
As valiant captain, all unmov'd,  
The shock he firmly stood.

\*

(IV)

*p* 29 The host he parted had in three,  
As leader ware and try'd,

*cr.* And soon his spearmen on their foes  
Bare down on ev'ry side.

\* (IV)  
*mf* 30 Throughout the English archery  
 They | 'dealt full 'man-'y a | wound;  
 But still our valiant Englishmen  
 All firmly kept their ground;

\* (IV)  
 31 And throwing straight their bows away,  
 They grasp'd their swords so bright;  
 And now sharp blows, a heavy shower,  
 On shields and helmets light.

\* (I)  
*f* 32 They closed full fast on ev'ry side,  
 No slackness there was found;  
*dim. e rall.* And | 'many a "gallant | gentleman  
*p* Lay gasping on the ground.

\* *Slowly.* (I)  
*pp* 33 O Christ! it was a grief to see,  
 And likewise for to hear  
 The | 'cries of 'men 'lying | 'in their 'gore,  
 And scattered here and there.

(III) *a tempo.* (III)  
*f* 34 At last these two stout earls did meet,  
 Like captains of great might:  
 Like lions would, they laid on load,  
 And made a cruel fight.

\* (III)  
 35 They fought until they both did sweat,  
 With swords of tempered steel;  
 Until the blood, like drops of rain,  
 They trickling down did feel.

(III) EARL DOUGLAS. (III)  
*f* 36 'Yield thee, Lord Percy,' Douglas said;  
 'In faith I will thee bring  
 Where thou shalt high advanced be  
 By James our Scottish king.



\*

(I)

37 Thy ransome I will freely give,  
And this report of thee,  
Thou art the most courageous knight  
That ever I did see.'

(II)

EARL PERCY.

(II)

38 'No, Douglas,' quoth Earl Percy then,  
'Thy proffer I do scorn;  
I will not yield to any Scot  
That ever yet was born.'

(III)

(III)

*mf* 39 With that there came an arrow keen  
Out of an English bow,  
*dim. e rall.* Which struck Earl Douglas to the heart  
*p* A deep and deadly blow;

\* *Slowly.*

(III)

40 Who never spake more words than these:

EARL DOUGLAS.

'Fight on, my merry men all;  
For why, my life is at an end;  
Lord Percy sees my fall.'

\*

(III)

41 Then leaving life, Earl Percy took  
The dead man by the hand;

EARL PERCY.

And said, 'Earl Douglas, for thy life  
Would I had lost my land.'

\* *More slowly.*

(III)

42 'O Christ, my very heart doth bleed  
With sorrow for thy sake;  
For sure, a more redoubted knight  
Mischance could never take.'

(IV) *a tempo.*

(II)

*p* 43 A knight amongst the Scots there was  
Which saw Earl Douglas die,  
Who straight in wrath did vow revenge  
Upon the Lord Percy:

\*

(II)

44 Sir Hugh Montgom'ry was he call'd,  
 Who with a spear most bright,  
 Well-mounted on a gallant steed,  
 Ran fiercely through the fight;

(IV)

(II)

*p* 45 And past the English archers all,  
*cr.* Without all dread or fear;  
 And through Earl Percy's body then,  
*mf* He thrust his hateful spear;

\*

(II)

46 With such a veh'ment force and might  
 He did his body gore,  
 The staff ran through the other side  
 A large clothyard, and more.

\* *Slower.*

(III)

*p* 47 So thus did both these nobles die,  
 Whose courage none could stain;  
*rall.* An English archer then perceiv'd  
 The noble earl was slain;

\* *a tempo.*

(III)

48 He had a bow bent in his hand,  
 Made of a trusty tree;  
 An arrow of a clothyard long  
 Up to the head drew he:

\*

(III)

*cr.* 49 Against Sir Hugh Montgomery  
 So right the shaft he set,  
 The grey goosewing that was thereon  
 In his heart's blood was wet.

(IV)

(III)

*mf* 50 This fight did last from break of day  
 Till setting of the sun;  
 For when they rung the evening bell,  
 The battle scarce was done.

\* *A little slower.*

(IV)

*p* 51 With stout Earl Percy there was slain  
 Sir John of Egerton,  
 Sir Robert Ratcliff, and Sir John,  
 Sir James, that bold baron;

\*

52 And with Sir George and stout Sir James,  
Both knights of good account,  
Good Sir Ralph Raby there was slain,  
Whose prowess did surmount.

(IV)

\*

53 For With'rington needs must I wail,  
As one in doleful dumps;  
*cr.* For when his legs were smitten off  
*mf* He fought upon his stumps.

(IV)

\*

*p* 54 And with Earl Douglas there was slain  
Sir Hugh Montgomery,  
Sir Charles Murray, that from the field  
One foot would never flee.

(IV)

\*

55 Sir Charles Murray, of Ratcliffe, too,  
His sister's son was he;  
Sir David Lamb, so well esteemed,  
Yet savèd could not be.

(II)

\*

56 And the Lord Maxwell in like case  
Did with Earl Douglas die:  
*dim.* Of twenty hundred Scottish spears  
Scarce fifty-five did fly.

(II)

(I) *Slowly.*

*pp* 57 Of fifteen hundred Englishmen  
Went home but fifty-three;  
The rest were slain in Chevy Chase  
Under the greenwood tree.

(I)

\*

58 Next day did many widows come  
Their husbands to bewail;  
They washed their wounds in brinish tears,  
But all would not prevail.

(IV)

\*

59 Their bodies, bathed in purple gore,  
They bare with them away:  
*rall.* They kissed them dead a thousand times  
Ere they were clad in clay.

(IV)

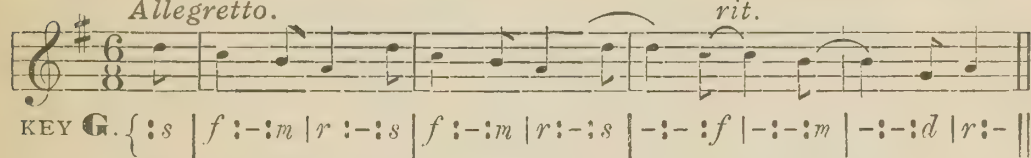
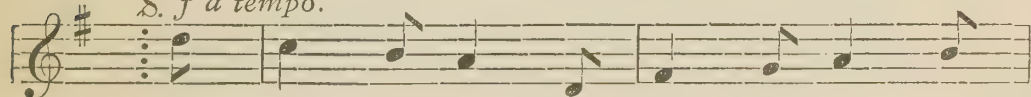


- \* *a tempo.* (IV)  
*mf* 60 The news was brought to Edinburgh,  
 Where Scotland's kings did reign,  
 That brave Earl Douglas suddenly  
 Was with an arrow slain:
- \* *Slower.* KING JAMES. (III)  
*p* 61 'Oh, heavy news,' King James did say,  
 'Scotland may witness be,  
 I have not any captain more  
 Of such account as he.'
- \* *a tempo.* (III)  
*mf* 62 Like tidings to King Henry came  
 Within as short a space,  
 That Percy of Northumberland  
 Was slain in Chevy Chase!
- \* KING HENRY. (I)  
*f* 63 'Now, God be with him,' said our king,  
 'Since it will no better be;  
 I trust I have, within my realm  
 Five hundred as good as he:
- \* (I)  
 64 Yet shall not Scots nor Scotland say,  
 But I will vengeance take:  
 I'll be revengèd on them all  
 For brave Earl Percy's sake.'
- \* (II)  
*mf* 65 This vow full well the king perform'd  
 After, at Humbledown;  
 In one day fifty knights were slain,  
 With lords of great renown:
- \* (II)  
 66 And of the rest, of small account,  
 Did many thousands die:  
 Thus endeth the hunting of Chevy Chase,  
 Made by the Earl Percy.
- \* *Maestoso.* (I)  
*f* 67 God save our King, and bless this land  
 With plenty, joy, and peace;  
 And grant henceforth that foul debate  
 'Twixt noblemen may cease.

## 2 The Battle of Otterbourne

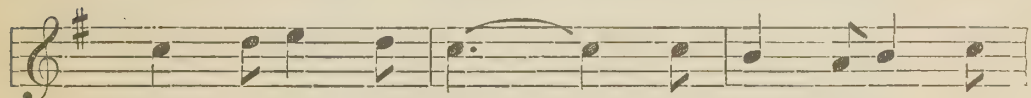
Tunes I and II.

"Flying Flame."

*Allegretto.**rit.**f a tempo.*

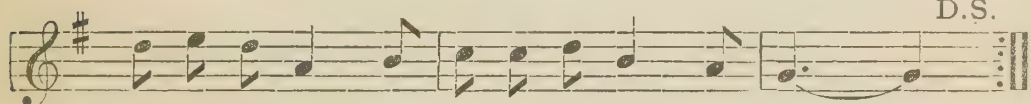
{ :s | f :- :m | r :- :s | t :- :d | r :- :m }

1. Yt felle a-bowght the La-masse tyde, When



{ | f :- :s | l :- :s | f :- : - | - :- :f | m :- :r | m :- :f }

hus-bonds wynn ther haye, The dowgh-tye Dowg-lass



D.S.

{ | s :l :s | r :- :m | f :f :s | m :- :r | d :- : - | - :- ||

bowynd hym to ryde, In Yng-londe to take a praye.

Tunes III and IV.

"In Peascod time."

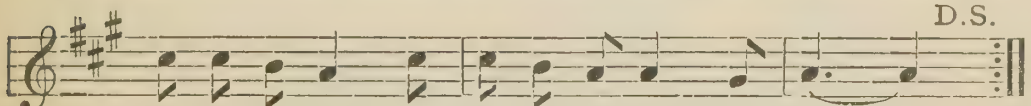
KEY A. { : | s<sub>2</sub> :- : - | s<sub>1</sub> :- : - | s :- : - | - :- || s<sub>1</sub> | d :- :r | m :- :d {

1. Yt felle a-bowght the



{ | m :- :r | d :- :m | f :- :m | r :- :de | r :- : - | - :- :r | f :- :f | s :- :f }

Lamasse tyde, When husbonds wynn ther haye, The dowghtye Dowglass



D.S.

{ | m :m :r | d :- :m | m :r :d | d :- :t<sub>1</sub> | d :- : - | - :- ||

bowynd hym to ryde, Yn Ynglonde to take a praye.

\* (I)  
2 The | 'Yerlle of 'Fyffe with- | 'owghten 'stryffe,  
He | 'bowynd hym 'over Sol- | way;

*dim.* The | 'grete wolde 'ever to- | 'gether 'ryde;  
*p* The | 'race they may 'rue for | aye.

(I) (I)  
*f* 3 Over | 'Otter-'cap hyll | 'they came 'in,  
And | 'so dowyn by 'Rodelyff- | 'Cragge,  
Up- | 'pon Grene 'Leyton they | 'lighted 'down,  
Sty- | 'rande many' a | stagge;

(I) (I)  
*dim.* 4 And | 'boldely 'brente North- | 'omber-'londe,  
*p* And | 'haryed 'many a | towyn;  
They | 'dyd owr 'Ynglyssh | 'men grete 'wrang,  
To | 'battell that 'were not | bowyn.

\* (II)  
*mf* 5 Than | 'spake a | 'berne up- | 'on the 'bent,  
Of | 'comforte that 'was not | colde,  
A BERNE.  
And | 'sayde, 'We have 'brent North- | 'omber-'londe,  
We | 'have all 'welth in | holde.

\* (II)  
6 Now | 'we have 'haryed all | 'Bamborow'shyre,  
All the | 'welth in the 'worlde have | we;  
*cr.* I | 'rede we 'ryde to | 'Newe Cas-'telle,  
*f* So | 'styll and 'stalwurth- | 'lye.'

(I) (Change tune) (III)  
*cr.* 7 Up- | 'pon the 'morowe, when | 'it was 'daye,  
*p* The | 'standards 'schone fulle | bryght;  
*mf* To the | 'Newe Cas-'telle they | 'toke the 'waye,  
And | 'thether 'came fulle | 'ryght.

\* (III)  
*mf* 8 Syr | 'Henry 'Percy lay at | 'Newe Cas-'telle,  
I | 'telle you with-'owtten | drede;  
He had | 'byn a 'marchman in | 'all hys 'dayes,  
And | 'kepte Bar-'wyke-on- | Twede.

- (II) *mf* 9 To | 'the Newe 'Castelle | 'when they 'cam,  
The | 'Skottes they 'cryed on | hyght,  
THE SKOTTES.  
*f* 'Syr | 'Harye Per-'cy, and thow | 'hyste with-'in,  
Cam | 'to the 'fylde, and | fyght;
- (III)
- (II) 10 For | 'we have 'brente North- | 'omber-'londe,  
Thy | 'eritage 'good and | ryght;  
And | 'syne my 'logeyng | 'I have 'take,  
With my | 'brande dubbed 'many a | knyght
- (III)
- (II) *mf* 11 Sir | 'Harye 'Percy | 'cam to the 'walles,  
The | 'Skottyssh 'oste for to | se;  
SIR HARRY.  
*f* 'And | 'thou hast 'brent North- | 'omber-'londe,  
Full | 'sore it 'rewyth | me.
- (IV)
- \* 12 Yf | 'thou hast 'haryed all | 'Bamborowe'shyre,  
Thou hast | 'done me 'grete en- | vye;  
For the | 'trespasse 'thow | 'hast me 'done,  
The | 'tone of 'us schall | dye.'
- (IV)
- (II) THE DOWGLAS. (IV)  
*f* 13 'Where | 'schall I 'byde the?' | 'sayd the Dow-'glas,  
'Or | 'where wylte thow 'come to | me?'  
SIR HARRY.  
'At | 'Otter-'borne in the | 'high 'way,  
Ther | 'maist thow well 'loged | be.
- (IV)
- \* 14 The | 'roofull 'rekeles | 'ther sche'rinnes,  
To | 'make the 'game and | glee,  
The | 'fawkon 'and the | 'fesaunt 'both,  
A- | 'monge the 'holtes on | hee.
- (IV)
- \* 15 Ther | 'maist thow 'have thy | 'welth at 'wyll,  
Well | 'loged 'ther maist | be.  
*dim.* Yt | 'schall not be 'long, or I | 'com the 'tyll?'  
*mf* Sayd Syr | 'Harye 'Per- | cy.



\* THE DOWGLAS. (*Change tune.*) (I)  
*f* 16 'Ther | 'schall I 'byede the,' | 'sayd the Dow-'glas,  
 'By the | 'fayth of 'my bo- | dye.'

SIR HARRY.

'Thether | 'schall I 'cam,' sayd Syr | 'Harye Per-'cy,  
 'My | 'trowth I 'plyght to | the.'

\* (I)  
*mf* 17 A | 'pype of 'wyne he | 'gave 'them,  
 For | 'soth as 'I you | 'saye;  
 Ther | 'he 'mayd the | 'Dowglas 'drynke,  
 And | 'all hys 'oste that | daye.

(III) (*Change tune.*) (II)  
*mf* 18 The | 'Dowglas 'turnyd him | 'homewarde a-'gayne,  
 For | 'soth with-'oughten | naye,  
 He | 'tooke his 'logeyng at | 'Otter-'borne  
 Up- | 'pon a 'Wedyns- | day;

\* (II)  
 19 And | 'ther he 'pyght his | 'standard 'dowyn,  
 Hys | 'gettyng 'more and | lesse,  
 And | 'syne he 'warned hys | 'men to 'goo  
 To | 'chose ther 'geldyngs | gressc.

(III) (I)  
*p* 20 A | 'Skottysshe knyght 'hoved up- | 'pon the 'bent,  
 A | 'wache I 'dare well | saye:  
 So | 'was he 'ware on the | 'noble Per-'cy  
 In the | 'dawnyng 'of the | daye.

\* (I)  
*cr.* 21 He | 'prycked to 'his pav- | 'yleon 'door,  
 As | 'faste as 'he myghte | ronne,

THE KNYGHT.

*f* 'A- | 'waken, 'Dowglas,' | 'cried the 'knyght,  
 'For hys | 'love that 'settes yn | trone.'

(IV) THE KNYGHT. (I)  
*f* 22 'A- | 'waken, 'Dowglas,' | 'cryed the 'knight,  
 'For | 'thow maiste 'waken wyth | wyne,  
 Yonder | 'have I 'spyed the | 'proud Per-'cy,  
 And | 'seven 'standardes with | hym.'

(III) THE DOWGLAS. (*Change tune.*) (III)

23 'Nay, | 'by my 'trowth, the | 'Dowglas 'sayed,  
 'It | 'ys but a 'fayned | taylle:  
 He | 'durste not 'loke on my | 'bred ban-'ner  
 For | 'all Yng-'londe so | haylle.

\* (III)

24 Was I | 'not yester-'day at the | 'Newe Cas-'telle,  
 That | 'stonds so 'fayre on | Tyne?  
 For | 'all the 'men the | 'Percy 'hade,  
 He | 'cowde not garre 'me ones to | dyne.'

\* (IV)

mf 25 He | 'stepped out at 'hys pav- | 'ylon 'dore,  
 To | 'loke and 'it were | 'lesse;

THE DOWGLAS.

'A- | 'raye yow, 'lordyngs, | 'one and 'all,  
 For | 'here by-'gynnes no | 'peysse.

\* (IV)

26 The | 'Yerle of Men-'taye, thou | 'arte me 'eme,  
 The | 'forwarde I 'gyve to | thee;  
 The | 'Yerlle of 'Huntlay, | 'cawte and 'kene,  
 He | 'schall wyth 'the | be.

\* (IV)

27 The | 'Lorde of Bow-'gan in | 'armure 'bryght  
 On the | 'other hand 'he schall | be;  
 Lorde | 'Jhon-'stone, and | 'Lorde Max-'well,  
 They | 'to schall 'be wyth | me.

\* (IV)

28 Swyn- | 'ton fayre 'fylde up- | 'on your 'pryde  
 To | 'battel 'make yow | bowen;  
 Syr | 'Davy 'Scotte, Syr | 'Walter 'Stewarde,  
 Syr | 'Jhon of 'Agur- | stone.'

(IV) (III)

p 29 The | 'Percy 'came by- | 'fore hys 'oste,  
 Wych was | 'ever a 'gentyll | knyght,  
 cr. Up- | 'pon the 'Dowglas | 'lowde can he 'crye,

LORD HARRY.

'I wyll | 'holde that 'I have | hyght;

(IV)

(III)

30 For | 'thow haste 'brente North- | 'omber-'londe,  
 And | 'done me 'grete en- | vye;  
 For | 'thys tres-'passe thou | 'hast me 'done,  
 The | 'tone of 'us schall | dye.'

\*

(Change tune.) (I)

*mf* 31 The | 'Dowglas 'answerede | 'him a-'gayne  
*cr.* With | 'grete wurdz 'upon | hee,

## THE DOWGLAS.

*f* And | 'sayd, 'I have 'twenty a- | 'gaynst thy 'one,  
 By | 'holde and 'thow maiste | see.'

\*

(I)

*p* 32 Wyth | 'that the 'Percy was | 'grevyd 'sore,  
 For | 'soothe as 'I yow | saye,  
 He | 'lyghted 'dowyn up- | 'pon hys 'fote,  
 And | 'schoote hys horsse 'cleane a- | way.

\*

(I)

33 Ev'ry | 'man 'sawe that | 'he dyd 'soo,  
 That | 'ryall was 'ever in | rowght,  
 Ev'ry | 'man 'schoote hys | 'horsse him 'froo,  
 And | 'lyght hym 'rowynde a- | bowght.

(III)

(II)

*mf* 34 Thus Syr | 'Harye 'Percy | 'toke the 'fylde,  
 For | 'soth, as 'I yow | saye:  
 Jesu | 'Cryste in 'hev- | 'yn on 'hyght  
 Dyd | 'helpe hym 'well that | daye.

(III)

(II)

35 But | 'nyne thow-'zand, ther | 'was no 'moo;  
 The | 'cronyke 'wyll not | layne;  
 Forty | 'thowzand 'Skot- | 'tes and 'fowre  
 That | 'day fowght 'them a- | gayne.

\*

(I)

36 But | 'when the 'battel by- | 'ganne to 'joyne,  
 In | 'hast ther 'came a | knyght,  
 Then | 'letters 'fayre furth | 'hath he 'tayne,  
 And | 'thus he 'sayd full | ryght:

- \* THE MESSENGER. (II)
- p 37 'My | 'lorde, your 'father he | 'gretes yow 'well,  
 With | 'many a 'noble | knyght,  
 And | 'he de-'syres | 'yow to 'byde,  
 That | 'he may 'see thys | 'fyght.
- \* (II)
- 38 The | 'Baron of 'Grastoke ys com | 'out of the 'west,  
 With | 'him a 'noble | companye;  
 All | 'they loge 'at your | 'father's thys 'nyght,  
 And the | 'battel 'fayne wold they | see.'
- \* SIR HARRY. (*Change tune.*) (III)
- mf 39 'For | 'Jesu's 'love,' sayd Syr | 'Harye Per-'cy,  
 'That | 'dyed for 'yow and | me,  
 Wende | 'to my 'lorde my | 'father a-'gayne,  
 And | 'saye thow saw 'me not with | yee;
- \* (III)
- 40 My | 'troth ys 'plyght to yonne | 'Skottyssh 'knyght,  
 It | 'needes me 'not to | layne,  
 That | 'I schuld 'byde hym up- | 'pon thys 'bent,  
 And | 'I have hys 'trowth a- | gayne;
- \* (III)
- cr. 41 And | 'if that I 'wende | 'off thys 'grownde,  
 For | 'soth un-'foughten a- | waye,  
 He | 'wolde me 'call but a | 'kowarde 'knyght,  
 f In hys | 'londe an-'other | day.
- (III) (IV)
- 42 Yet | 'had I 'lever to be | 'rynde and 'rente  
 By | 'many that 'mykel | maye;  
 Than | 'ever my 'manhod schulde | 'be re-'provdyd  
 With a | 'Skotte an-'other | daye.
- \* (IV)
- 43 Wher- | 'fore schote, 'archars, | 'for my 'sake,  
 And | 'let scharpe 'arrows | flee;  
 Myn- | 'strells, playe 'up for your | 'wary-'son,  
 And | 'well quyt 'it schall | be.
- \* (IV)
- 44 Ev'ry | 'man 'thynke on | 'hys trewe 'love,  
 And | 'marke 'hym to the | 'Treni-'te;  
 For to | 'God I 'make | 'myne a-'vowe  
 Thys | 'day wyll 'I not | flee.'



\* (Change tune.) (I)  
*p* 45 The | 'bloodye 'Harte in the | 'Dowglas 'armes,  
       Hys | 'standerde 'stode on | 'hye;  
       That | 'ev'ry 'man myghte | 'full well 'knowe,  
       By | 'syde stode 'Starres | thre.

\* (I)  
 46 The | 'whyte Lyon 'on the | 'Ynglysh 'parte,  
       For- | 'soth as 'I yow | sayne;  
       The | 'Lucettes 'and the | 'Cressawnts 'both,  
       The | 'Skotts faught 'them a- | gayne.

\* (II)  
 47 Up- | 'pon Sent 'Andrewe | 'lowde cane they 'crye,  
       And | 'thrysse they 'schowte on | hyght,  
       And | 'syne marked them 'one owr | 'Ynglysshe 'men,  
       As | 'I have 'told you | ryght.

\* (II)  
*cr.* 48 Sent | 'George the 'bryght owr | 'ladyes 'knyght,  
       To | 'name they 'were full | fayne,  
       Owr | 'Ynglysshe 'men they | 'cryde on 'hyght,  
*mf* And | thrysse they 'schowtte a- | gayne.

\* (I)  
*cr.* 49 Wyth | 'that scharpe 'arrowes by- | 'gan to 'flee,  
       I | 'tell you 'in cer- | tayne;  
       Men of | 'armes by- 'ganne to | "joyne;  
*dim.* Many a | 'dowghty man 'was ther | slayne.

(I) (Change tune.) (Change tune.) (III)  
*mf* 50 The | 'Percy 'and the | 'Dowglas 'mette,  
       That | 'ether of 'other was | fayne,  
       They | 'schapped to-'gether, | 'whyll that they 'swette,  
       With | 'swords of 'fyne Col- | layne;

(I) (III)  
 51 Tyll the | 'bloode 'from ther | 'bassonettes 'rann,  
       As the | 'roke doth 'in the | rayne.

THE DOWGLAS.

'Yelde | 'the to 'me,' sayd the | 'Dow-'glas,  
       'Or | 'ells thow 'schalt be | slayne.

(I) 52 For I | 'see, by 'thy bryght | 'bassonett,  
 Thow | 'art sum 'man of | myght;  
 And | 'so I 'do by thy | 'burnysshed 'brande,  
 Thow art an | 'yerle, or 'ells a | knyght.'

(III)

(II) LORD HARRY.  
 53 'By | 'my good 'fayth,' sayd the | 'noble Per-'cy,  
 'Now | 'haste thou 'rede full | ryght,  
 Yet | 'wyll I 'never | 'yelde me to 'the,  
 Whyll | 'I may 'stonde and | fyght.'

(IV)

\* mf 54 They | 'swapped to-'gether, whyll | 'that they 'swette,  
 Wyth | 'sword-ès 'sharpe and | long;  
 cr. Ych | 'on 'other so | 'fast they 'bette,  
 f Till ther | 'helmes cam in 'peyses | dowyn.

(IV)

(II) 55 The | 'Percy 'was a | 'man of 'strength,  
 I | 'tell you 'in thys | stounde,  
 dim. He | 'smote the 'Dowglas | 'at the sworde's  
 e rit. 'length,  
 p That | 'he felle 'to the | growynde.

(III)

\* *Slowly.*  
 56 The | 'sworde was 'scharpe and | 'sore can 'byte,  
 I | 'tell yow 'in ser- | tayne,  
 To the | 'harte he 'cowde hym | "smyte,  
 Thus | 'was the 'Dowglas | 'slayne.

(III)

(I) *a tempo.*  
 p 57 The | 'stonderds stood 'styll on | 'eke 'syde  
 With | 'many a 'grevous | grone;  
 dim. Ther they | 'fowght the 'day, and | 'all the 'nyght,  
 pp And | 'many a 'dowghty man was | slone.

(III)

\* 58 Ther | 'was no 'freke, that | 'ther wold 'flye,  
 But | 'styffly in 'stowre can | stand,  
 Ych one | 'hewyng on 'other whyll | 'they myght 'dre,  
 With | 'many a 'bayllefull | brande.

(III)

\* *Rather slower.* (Change tune.) (I)

59 Ther was | 'slayne up-'pon the | 'Skottes 'syde,  
 For | 'soth and 'serten- | lye,  
 Syr | 'James a 'Dowglas | 'ther was 'slayne,  
 That | 'daye that 'he cowde | dye.

\* (I)

60 The | 'Yerlle Men-'tayne of | 'he was 'slayne,  
 Grysely | 'groned up-'pon the | growynd;  
 Syr | 'Davy 'Scotte, Syr | 'Walter Stew-'arde,  
 Syr | 'Jhon of 'Agur- | stone.

\* (II)

61 Syr | 'Charles 'Morrey | 'in that 'place,  
 Thet | 'never a 'fote wold | flye;  
 Syr | 'Hughe Max-'well, a | 'lorde he 'was,  
 With the | 'Dowglas 'dyd he | dye.

(II) *Slower.* (II)

pp 62 Ther was | 'slayne up-'pon the | 'Skottes 'syde,  
 For | 'soth as 'I yow | saye,  
 cr. Of | 'fowre and 'forty | 'thowsands 'Skotts  
 dim. Went | 'but eyght-'ene a- | waye.

\* *A little quicker.* (Change tune.) (III)

63 Ther was | 'slayne up-'pon the | 'Ynglissh 'syde,  
 For | 'soth and 'serten- | lye,  
 A | 'gentell 'knyght, Syr | 'John Fitz-'hughe,  
 Yt | 'was the 'more pe- | tye.

\* (III)

64 Syr | 'James Hare-'botell | 'ther was 'slayne,  
 For | 'hym ther 'hartes were | sore,  
 The | 'gentyll 'Lovellev | 'ther was 'slayne,  
 That the | 'Percyes 'standerd | bore.

(I) *Slower.* (IV)

65 Ther was | 'slayne up-'pon the | 'Ynglyssh 'perte,  
 For | 'soth as 'I yow | saye,  
 cr. Of | 'nyne 'thowsand | 'Ynglyssh 'men,  
 dim. Five | 'hondert 'cam a- | waye.

\* (IV)

pp 66 The | 'other were 'slayne | 'in the 'fylde,  
 Cryste | 'kepe their 'sowles from | wo,  
 Se- | 'ying ther 'was so | 'fewe 'fryndes  
 A- | 'gaynst so 'many a | foo.

\* (Change tune.) (I)  
*cr.* 67 Then | 'one the 'morne they | 'mayd them 'beeres  
 Of | 'byrch, and 'haysell | graye,  
*dim.* Ma- | 'ny a 'wydowe with | 'wepying 'teyres,  
 Ther | 'makes they 'fette a- | wayne.

\* (II)  
*mf* 68 Thys | 'fraye by-'gan at | 'Otter-'borne,  
 By- | 'tween the 'nyght and the | day:  
*dim.* Ther the | 'Dowglas 'lost hys | "lyfe,  
*p* And the | 'Percy was 'lede a- | waye.

\* (II)  
*mf* 69 Then was | 'ther a 'Skottyshe | 'pris'ner 'tayne,  
 For | 'soth as 'I yow | saye,  
 Syr | 'Hughe Mon-'gom'ry | 'was hys 'name,  
 He | 'borrowed the 'Percy home a- | 'gayne.

\* *Slower.* (I)  
*p* 70 Now | 'let us 'all for the | 'Percy 'praye  
 To | 'Jesu 'most of | myght,  
*dim.* To | 'bring hys 'sowle to the | 'blysse of 'heven,  
*pp* For | 'he was a 'gentyll | knyght.



## 3 The Laidley Worm o' Spindleston Heugh!

*Quickly.* *p*

*Lah is B.* { .m<sub>1</sub> | d<sup>3</sup> l̇ ṫ .d<sup>3</sup> ṫ l̇ :m | d<sup>3</sup> l̇ ṫ .d<sup>3</sup> ṫ l̇ :m .m ||

1. The

{ | 1 .1 :1 .m | 1 .1,1 :1 .m | s .t,d<sup>1</sup> :r<sup>1</sup> .d<sup>1</sup> }

King is gone from Bamborough Castle, Long may the princess

{ | t :- .,(m) | m .m,m :m .r,r | m .s :m .r }

mourn, Long may she stand on the Cas-tle wall

1st time. D.S. || Last time.

{ | m .1,1 :t .s | 1 :- .,(m) || 1 :- . ||

Looking for his re - turn. 2. She has time.

\*

(I)

2 'She has | 'knot-'ted the 'keys 'up- | 'on 'a 'string,  
 'And | 'with 'her she 'has 'them | ta'en;  
 'She has | 'cast 'them 'o'er 'the | 'left 'shou-'ther,  
 'And | 'to 'the 'gate 'she is | gane.

\*

(III)

3 'She | 'trip-'ped 'in, 'she | 'trip-'ped 'out,  
 'She | 'trip-'ped in-'to 'the | yard;  
 But | 'it 'was 'more 'for the | 'king's 'sake  
 'Than | 'for 'the 'queen's 're- | gard.

(I) (I)  
*cr.* 4 'It | 'fell 'out 'on 'a | 'day 'the "king  
 | 'Brought 'the queen 'with 'him | home,  
 And | 'all 'the 'lords 'in | 'our 'coun-'try  
*f* 'To | 'wel-'come 'them 'did | come.

(I) THE PRINCESS. (I)  
 5 "'Oh! | 'wel-'come, 'fa-'ther,' the | 'la-'dy "cries,  
 | "'Un-'to our 'halls 'and | bowers;  
 And | 'so 'are 'you 'my | 'step-'mo-'ther,  
 'For | 'all 'that's 'here 'is | yours.'

(I) (I)  
 6 'A | 'lord 'said, 'won-'dering, | 'while 'she "spake:  
*mf* A LORD.  
 | "'This 'princess 'of 'the | North  
 Sur- | 'pass'-es 'all 'of | 'fe-'male 'kind  
 'In | 'beau-'ty 'and 'in | worth.'

(I) (I)  
 7 'The | 'en-'vious 'queen 're- | 'plied 'at 'last:  
 THE QUEEN.

*f* "'Ye | 'might 'have ex-'cept-'ed | "me;  
*dim.* | 'In a few 'hours 'I | 'will 'her "bring  
 | 'Down 'to a 'low 'de- | gree.

(I) (I)  
*f* 8 'I will | 'lik-'en 'her 'to a | 'Laid-'ley 'worm,  
 'That | 'warps 'a-'bout 'the | stone;  
 And | 'not 'till 'Child-'y | 'Wynd 'comes "back,  
 | 'Shall 'she a-'gain 'be | won.'

(I) (III)  
 9 'The | 'prin-'cess 'stood 'at her | 'bow-er "door  
 | 'Laugh-'ing; who 'could 'her | blame?  
*pp rit.* But | 'e'er 'the 'next 'day's | 'sun 'went 'down  
*Very slow.*  
 'A | 'long 'worm 'she 'be- | came.'

(II) *a tempo.* (II)  
*pp* 10 'For | 'seven 'miles 'east 'and | 'seven 'miles 'west,  
 'And | 'seven 'miles 'north 'and | south,  
 No | 'blade 'of 'grass 'or | 'corn could 'grow,  
 'So | 'veno-'mous 'was 'her | mouth.

\* (II)  
 11 'The | 'milk 'of 'se-'ven | 'state-'ly 'cows  
 ('It was | 'cost-'ly 'her 'to | keep)  
 Was | 'brought 'her 'dai-'ly, | 'which 'she 'drank  
 'Be- | 'fore 'she 'went 'to | sleep.

\* (II)  
*cr.* 12 'At | 'this 'day 'may 'be | 'seen 'the 'cave  
 'Which | 'held 'her 'fold-'ed | "up,  
*mf* | 'And the 'stone 'trough, 'the | 've-'ry 'same,  
 'Out of | "which 'she 'did | sup.

\* (IV)  
 13 | 'Word 'went 'east 'and | 'word 'went 'west,  
 'And | 'word 'is gone 'o-'ver the | sea,  
*dim.* 'That a | 'Laid-'ley 'worm 'in | 'Spindle-'stone 'Heughs  
*pp* 'Would | 'ruin 'the 'North 'Coun- | try.

(II) (II)  
*cr.* 14 | 'Word 'went 'east 'and | 'word 'went 'west,  
 'And | 'o-'ver the 'sea 'did | go;  
*mf* The | 'Child 'of 'Wynd 'got | 'wit 'of 'it,  
 'Which | 'filled 'his 'heart 'with | woe.

\* (IV)  
 15 'He | 'call-'ed 'straight 'his | 'merry 'men 'all,  
 'They | 'thir-'ty 'were 'and | three;  
 CHILDY WYND.  
 'I | 'wish 'I 'were 'at | 'Spin-'dle-'stone,  
 'This | 'des-'perate 'worm 'to | see.

(II) (IV)  
*f* 16 'We | 'have 'no 'time 'now | 'here 'to 'waste,  
 'Hence, | 'quick-'ly 'let 'us | sail;  
 My | 'on-'ly 'sis-'ter | 'Mar-'ga-'ret,  
 'Some- | 'thing, 'I 'fear, 'doth | 'ail.'

(II) (II)  
*mf* 17 'They | 'built 'a 'ship 'with- | 'out 'de-'lay,  
 'With | 'masts 'of the 'row-'an | tree,  
 With | 'flutt-'ring 'sails 'of | 'silk 'so 'fine,  
 'And | 'set 'her 'on 'the | sea.

- (II) (II)  
 18 'They | 'went 'on 'board. 'The | 'wind, 'with "speed,  
 | 'Blew 'them a-'long 'the | deep;  
*f* At | 'length 'they 'spied 'a | 'huge 'square 'tow-'er,  
 | 'On a 'rock 'high 'and | 'steep.
- \* (I)  
*mf* 19 'The | 'sea 'was 'smooth, 'the | 'wa-'ter 'clear,  
 'When | 'they 'ap-'proach-'ed | nigh.  
 King | 'I-'da's 'cas-'tle | 'well 'they 'knew,  
 'And the | 'banks 'of 'Bam-'borough- | 'shire.
- (II) (II)  
*mf* 20 'The | 'queen 'looked 'out 'of her | 'bower 'win-'dow  
 To | 'see 'what 'she 'could | see;  
*pp* | 'There 'she es-'pied 'a | 'gal-'lant "ship  
 | 'Sail-'ing up-'on 'the | 'sea.
- (II) (II)  
 21 'When | 'she 'be-'held 'the | 'silk-'en 'sails,  
 'Full | 'glan-'cing 'in 'the | sun,  
*cr.* To | 'sink 'the 'ship 'she | 'sent 'a-'way,  
*mf* 'Her | 'witch 'wives 'ev-'ry | one.
- (II) (II)  
 22 'Their | 'spells 'were 'vain; 'the | 'hags 're-'turned  
 'To the | 'queen 'in 'sorrow-'ful | "mood,  
 | 'Crying 'that 'Wit-'ches | 'have 'no 'power  
 'Where | 'there 'is 'rowan-'tree | wood.'
- \* (II)  
 23 | 'Her 'last 'effort 'she | 'sent 'a 'boat,  
 'Which | 'in 'the 'ha-'ven | lay,  
 With | 'arm-'ed 'men 'to | 'board 'the 'ship,  
*cr.* 'But | 'they 'were 'driven 'a- | way.
- (IV) (IV)  
*ff* 24 'The | 'worm 'leapt 'up, 'the | 'worm 'leapt 'down,  
 'She | 'plait-'ed 'round 'the | stane,  
 And, | 'ay, 'as the 'ship 'came | 'to 'the 'land,  
 'She | 'banged 'it 'off 'a- | gain.
- (IV) (IV)  
 25 'The | 'Child 'then 'ran 'out | 'of 'her 'reach,  
 'The | 'ship 'on 'Bu-'dle | sand,  
 And, | 'jump-'ing 'into 'the | 'shal-'low 'sea,  
 'Se- | 'cure-'ly 'got 'to | land.



(IV)

(IV)

26 'And | 'now 'he 'drew 'his | 'berry 'brown 'sword  
 'And | 'laid 'it 'on 'her | head,  
 And | 'swore 'if 'she 'did | 'harm 'to 'him  
*rit.* 'That | 'he 'would 'strike 'her | dead.

(III) *Slower.*

THE PRINCESS.

(III)

*p* 27 'Oh! | 'quit 'thy 'sword 'and | 'bend 'thy 'bow,  
 'And | 'give 'me 'kiss-'es | three,  
 For | 'though 'I 'am 'a | 'poison-'ous 'worm,  
 'No | 'hurt 'I'll 'do 'to | thee.

(III)

(III)

28 'Oh! | 'quit 'thy 'sword 'and | 'bend 'thy 'bow,  
 'And | 'give 'me 'kiss-'es | three;  
 If | 'I'm 'not 'won 'e'er the | 'sun 'go 'down  
*rit.* 'Won | 'I 'shall 'ne-'ver | be.'

(IV) *a tempo.*

(IV)

*f* 29 'He | 'quitted 'his 'sword 'and | 'bent 'his 'bow,  
*dim.* 'He | 'gave 'her 'kiss-'es | three;  
*rit. pp* She | 'crept 'in-'to 'a | 'hole 'a 'worm,  
*Slowly. ff* But | 'out 'stept 'a 'la- | dy.

(In the accompaniment play the chord of B major on the last syllable of 'lady.')

\* *a tempo.*

(III)

*p* 30 'No | 'cloth-'ing 'had 'this | 'la-'dy 'fine,  
 'To | 'keep 'her 'from 'the | cold;  
 He | 'took 'his 'man-'tle | 'from 'him a-'bout  
 'And | 'round 'her 'did 'it | fold.

\*

(IV)

31 'He has | 'taken 'his 'man-'tle | 'from 'him a-'bout  
 'And | 'it 'he 'wrapt 'her | in,  
 And | 'they 'are 'up 'to | 'Bam-'borough 'Cas-'tle  
 As | 'fast 'as 'they 'can | win.

(IV) *a tempo.*

(IV)

*mf* 32 'Her | 'ab-'sence 'and 'her | 'ser-'pent 'shape  
 'The | 'king 'had 'long 'de- | plored,  
 He | 'now 're-'joiced 'to | 'see 'them 'both  
 'A- | 'gain 'to 'him 're- | stored.

(IV) (IV)  
 33 'The | 'queen 'they 'want-'ed, | 'whom 'they 'found  
*dim.* 'All | 'pale 'and 'sore 'a- | fraid,  
*p* Be- | 'cause 'she 'knew 'her | 'power 'must 'yield  
 'To | 'Child-'y 'Wynd's, 'who | said:

(IV) *Emphatically.* CHILDY WYND. (IV)  
*f* 34 'Woe | 'be 'to 'thee, 'thou | 'wick-'ed 'witch,  
 'An | 'ill 'death 'mayst 'thou | dee;  
 As | 'thou 'my 'sis-'ter | 'has 'lik-'ened  
 'So | 'lik-'ened 'shalt 'thou | be.

(IV) (IV)  
*ff* 35 | 'I 'will 'turn 'you | 'into 'a 'toad  
 'That | 'on 'the 'ground 'doth | wend,  
*rit.* And | 'won, 'won 'shalt 'thou | 'ne-'ver 'be  
 'Till | 'this 'world 'hath 'an | end.'

(I) *Slowly.* (I)  
*ff* 36 'Now | 'on 'the 'sand 'near | 'I-'da's 'tow-'er  
 She | 'crawls 'a 'loath-'some | toad,  
 And | 've-'nom 'spits 'on | 'ev-'ry 'maid  
*dim e rit.* 'She | 'meets 'up-'on 'her | road.

\* *pp a tempo.* (I)  
*mf* 37 'The | 'vir-'gins 'all 'of | 'Bam-'borough 'town  
 'Will | 'swear 'that 'they 'have | seen  
 This | 'spite-'ful 'toad 'of | 'mon-'strous 'size,  
 'Whilst | 'walk-'ing 'they 'have | been.

\* (III)  
 38 'All | 'folks 'be-'lieve 'with-| 'in 'the 'Shire  
 'This | 'sto-'ry 'to 'be | true;  
 And | 'they 'all 'run 'to | 'Spin-'dle-'ston,  
 'The | 'cave 'and 'trough 'to | view.

\* (I)  
*f* 39 'This | 'fact 'now 'Dun-'can | 'Fra-'si-'er,  
 'Of | 'Che-'viot, 'sings 'in | rhyme  
 Lest | 'Bam-'bor-'ough-'shire | 'men 'should for-'get  
*rit.* 'Some | 'part 'of 'it 'in | time.

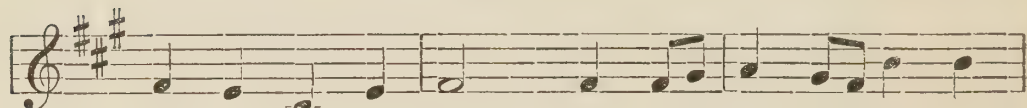
## 4 Binnorie; or, the Cruel Sister



*Lah is F#.*

{ | l :— | m :— | l :— | m | m | l : l | m : m | s : s, l | t :—, t | }

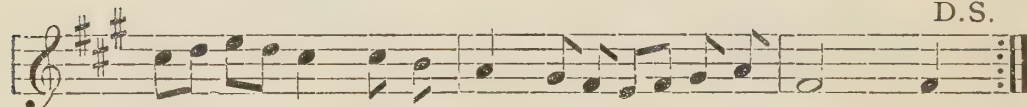
1. There were twa sis-ters sat in a bow'r, Bin-



{ | l : s | m : s | l :— | l : l, t | d : t, l | r : r | }

nor-ie, O Bin-nor - ie; There cam' a knight to

D.S.



{ | m, f : s, f | m : m, r | d : t, l | s, l : t, d | l :— | l | }

be their wooer, By the bon-nie mill-dams o' Bin-nor - ie.

(I)

*mf* 2 'He | 'court-'ed the 'eld-'est wi' | 'glove 'and 'ring,  
Binnorie, O Binnorie;

*dim.* 'But he | 'lo'ed 'the 'young-'est a- | 'boon 'a' 'thing,  
By the bonnie mill-dams o' Binnorie.

(I)

(II)

\*  
*mf* 3 He | 'court-'ed the 'eld-'est wi' | 'broach 'and 'knife,  
Binnorie, O Binnorie;

*p* 'But he | 'lo'ed 'the 'young-'est a- | 'boon 'his 'life,  
By the bonnie mill-dams o' Binnorie.

(I)

(I)  
*mf* 4 The | 'eld-'est 'she 'was | 'vex-'ed 'sair,  
Binnorie, O Binnorie;

*f* And | 'sore 'en-'vied 'her | 'sis-'ter 'fair,  
By the bonnie mill-dams o' Binnorie.

(I)

(I)  
*mf* 5 'The | 'eld-'est 'said 'to the | 'young-'est 'ane,  
Binnorie, O Binnorie;

THE ELDER SISTER.

'Will you | 'go 'and 'see 'our | 'father's 'ships come 'in?'  
By the bonnie mill-dams o' Binnorie.

\* (II)  
*p* 6 'She's | 'ta'en 'her 'by 'the | 'li-'ly 'hand,  
 Binnorie, O Binnorie;  
 'And | 'led 'her 'down 'to the | 'ri-'ver 'strand,  
 By the bonnie mill-dams o' Binnorie.

(II)  
*mf* 7 'The | 'young-'est 'stude 'up- | 'on 'a 'stane,  
*dim.* Binnorie, O Binnorie;  
*pp* 'The 'eld-'est 'cam' 'and | 'pushed 'her 'in,  
 By the bonnie mill-dams o' Binnorie.

\* (II)  
*pp* 8 'She | 'took 'her 'by 'the | 'mid-'dle 'sma',  
 Binnorie, O Binnorie;  
 'And | 'dash-'ed her 'bon-'ny | 'back 'to the 'jaw,  
 By the bonnie mill-dams o' Binnorie.

\* *Quicker.* THE YOUNGER SISTER. (II)  
*f* 9 "'Oh, | 'sis-'ter, 'sis-'ter | 'reach 'your 'hand,  
 Binnorie, O Binnorie;  
 'And | 'ye 'shall be 'heir 'of | 'half 'my 'land,  
 By the bonnie mill-dams o' Binnorie.'

THE ELDER SISTER.

\* *Slower, emphatically.* (I)  
*f* 10 "'Oh, | 'sis-'ter, 'I'll 'not | 'reach 'your 'hand,  
 Binnorie, O Binnorie;  
 'And | 'I'll 'be the 'heir 'of | 'all 'your 'land,  
 By the bonnie mill-dams o' Binnorie.

\* (I)  
 11 'Shame | 'fa' 'the 'hand 'that | 'I 'should 'take,  
 Binnorie, O Binnorie;  
 'It's | 'twin-'ed 'me 'and | 'my 'world's 'make,  
 By the bonnie mill-dams o' Binnorie.'

\* *Quicker.* THE YOUNGER SISTER. (II)  
*mf* 12 "'Oh, | 'sis-'ter 'reach 'me | 'but 'your 'glove,  
 Binnorie, O Binnorie;  
 'And | 'sweet 'Wil-'liam 'shall | 'be 'your 'love,  
 By the bonnie mill-dams o' Binnorie.'



## THE ELDER SISTER.

\* *Slower, emphatically.* (I)

*f* 13 "Sink | 'on, 'nor 'hope 'for | 'hand 'or 'glove,  
Binnorie, O Binnorie;  
'And | 'sweet 'Wil-'liam 'shall | 'better 'be my 'love,  
By the bonnie mill-dams o' Binnorie.

\* (I)

14 'Your | 'cher-'ry 'cheeks 'and your | 'yel-'low 'hair,  
Binnorie, O Binnorie;  
'Garr'd | 'me 'gang 'maid-'en | 'ev-'er 'mair,  
By the bonnie mill-dams o' Binnorie.'

\* *a tempo.* (II)

*p* 15 'Some- | 'times 'she 'sank, 'some- | 'times 'she 'swam,  
Binnorie, O Binnorie;  
'Un- | 'til 'she 'cam' 'to the | 'mil-'ler's 'dam,  
By the bonnie mill-dams o' Binnorie.

\* (II)

16 'The | 'mil-'ler's 'daught-'er was | 'bak-'ing 'bread,  
Binnorie, O Binnorie;

*cr.* 'And | 'gaed 'for 'wa-'ter as | 'she 'had 'need,  
*dim.* By the bonnie mill-dams o' Binnorie.

## THE MILLER'S DAUGHTER.

\* *Quicker.* (I)

*mf* 17 "'Oh, | 'fa-'ther, 'fa-'ther, | 'draw 'your 'dam,  
Binnorie, O Binnorie;  
'There's | 'ei-'ther a 'mer-'maid | 'or a 'milk-white 'swan,  
By the bonnie mill-dams o' Binnorie.'

\* *a tempo.* (I)

18 'The | 'mil-'ler 'has-'ted and | 'drew 'his 'dam,  
Binnorie, O Binnorie;

*dim.* 'And | 'there 'he 'found 'a | 'drownèd 'wo-'man,  
*pp* By the bonnie mill-dams o' Binnorie.

\* *Slower.* (II)

19 'Ye | 'could-'na 'see 'her | 'yel-'low 'hair,  
Binnorie, O Binnorie;  
'For | 'gowd 'and 'pearls 'that | 'were 'sae 'rare,  
By the bonnie mill-dams o' Binnorie.

\*

(II)

20 'Ye | 'could-'na 'see 'her | 'mid-'dle 'sma',  
       Binnorie, O Binnorie;  
*cr.* 'Her | 'gowd-'en 'gir-'dle | 'was 'sae 'brawe,  
*mf* By the bonnie mill-dams o' Binnorie.

\*

(II)

*pp* 21 'Ye | 'could-'na 'see 'her | 'li-'ly 'feet,  
       Binnorie, O Binnorie;  
       'Her | 'gowd-'en 'frin-'ges | 'were 'sae 'deep,  
       By the bonnie mill-dams o' Binnorie.

(II) *a tempo.*

(I)

*p* 22 'A | 'fa-'mous 'harp-'er | 'pas-'sing 'by,  
       Binnorie, O Binnorie;  
       'The | 'sweet, 'pale 'face 'he | 'chanced 'to 'spy,  
       By the bonnie mill-dams o' Binnorie.

\*

(II)

23 'And | 'when 'he 'looked 'that | 'la-'dy 'on,  
       Binnorie, O Binnorie;  
*dim. e* 'He | 'sighed 'and 'made 'a | 'hea-'vy 'moan,  
*rall.* By the bonnie mill-dams o' Binnorie.

\* *Slowly.*

THE HARPER.

(II)

*pp* 24 'Sair | 'will 'they 'be, 'what | - 'e'er 'they 'be,  
       Binnorie, O Binnorie;  
       'The | 'hearts 'that 'live 'to | 'weep 'for 'thee,  
       By the bonnie mill-dams o' Binnorie.'

(II)

(I)

*p* 25 'He | 'made 'a 'harp 'o' | 'her 'breast-'bone,  
       Binnorie, O Binnorie;  
*cr.* 'Whose | 'sounds 'would 'melt 'a | 'heart 'of 'stone,  
*dim.* By the bonnie mill-dams o' Binnorie.

(II)

(II)

26 'The | 'strings 'he 'framed 'of her | 'yel-'low 'hair,  
       Binnorie, O Binnorie;  
*rit. e* 'Their | 'notes 'made 'sad 'the | 'list-'en-'er,  
*dim. pp* By the bonnie mill-dams o' Binnorie.

(I) *a tempo.*

(I)

*f* 27 'He | 'brought 'it 'to 'her | 'fa-'ther's 'ha',  
       Binnorie, O Binnorie;  
*ff*     'There | 'was 'the 'court 'as- | 'sem-'bled 'a',  
       By the bonnie mill-dams o' Binnorie.

(I)

(I)

*f* 28 'He | 'laid 'the 'harp 'up- | 'on 'a 'stane,  
       Binnorie, O Binnorie;  
*dim. e* 'And | 'straight 'it be-'gan 'to | 'play 'a-'lane,  
*rall.*     By the bonnie mill-dams o' Binnorie.

(II) *Slowly.*

THE WRAITH.

(II)

*pp* 29 'O | 'yon-'der 'sits 'my | 'fa-'ther, the 'king,  
       Binnorie, O Binnorie;  
       'And | 'yon-'der 'sits 'my | 'mo-'ther the 'queen,  
       By the bonnie mill-dams o' Binnorie.

(II)

(II)

30 'And | 'yon-'der 'sits 'my | 'bro-'ther 'Hugh,  
       Binnorie, O Binnorie;  
*cr.*     'And | 'by 'him my 'Wil-'liam, | 'sweet 'and 'true,  
*dim.*     By the bonnie mill-dams o' Binnorie.

(II) *Slower.*

(II)

31 'But the | 'last 'tune 'that 'the | 'harp 'did 'play,  
       Binnorie, O Binnorie;

THE WRAITH.

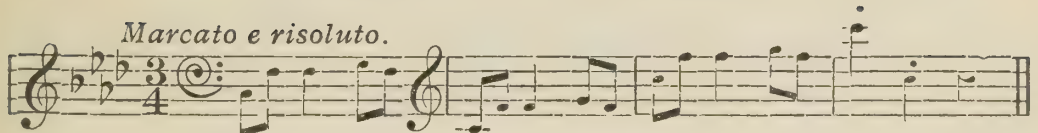
*cr.*     'Was | 'Woe 'to my 'sis-'ter, | 'false 'Hel-'en!'

ALL.

*dim.*     By the bonnie mill-dams o' Binnorie.

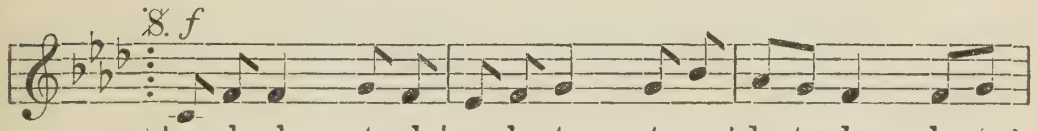
# 5 Hughie the Græme

*Marcato e risoluto.*



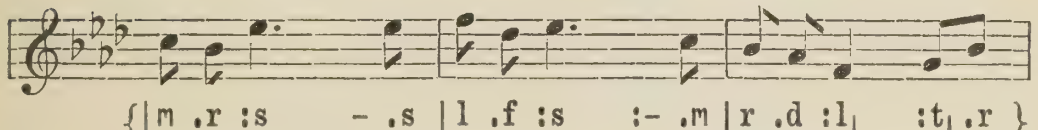
*Lah is F.* } | m<sub>2</sub>.l<sub>2</sub>:l<sub>2</sub> :t<sub>2</sub>.l<sub>2</sub> | m<sub>1</sub>.l<sub>1</sub>:l<sub>1</sub> :t<sub>1</sub>.l<sub>1</sub> | m.l :l :t.l | m<sup>1</sup> :m : ||

*S. f*



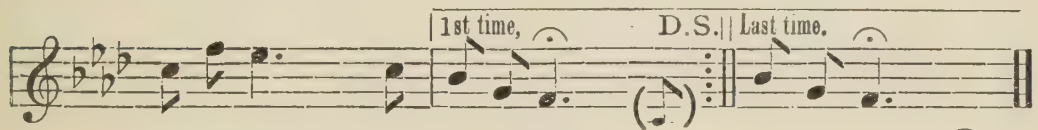
} | m<sub>1</sub>.l<sub>1</sub>:l<sub>1</sub> :t<sub>1</sub>.l<sub>1</sub> | s<sub>1</sub>.l<sub>1</sub>:t<sub>1</sub> :t<sub>1</sub>.r | d.t<sub>1</sub>:l<sub>1</sub> :l<sub>1</sub>.t<sub>1</sub> }

1. Gude Lord Scoop's to the hunting gone, He has rid - den o'er



{ | m.r :s - .s | l.f :s :- .m | r.d :l<sub>1</sub> :t<sub>1</sub>.r }

moss and muir, And he has grip - pit Hughie the Græme For



{ | m.l :s :- .m | r.t<sub>1</sub>:l<sub>1</sub> :-(m<sub>1</sub>) || r.t<sub>1</sub>:l<sub>1</sub> :- . ||

stealing o' the Bishop's mere. Hughie the Græme.

\* HUGHIE THE GRÆME. (I)

2 'Now, | 'good Lord 'Scoop, 'this | 'may not 'be,  
 'Here | 'hangs a 'broad-'sword | 'by my "side,  
 And | 'if that "thou canst | 'conquer 'me,  
 'The | 'matter "it may | 'soon be 'tried.'

\* LORD SCOOP. (III)

*mf* 3 'I | 'ne'er was a-'fraid 'of a | 'traitor 'thief,  
 'Al- | 'though thy 'name 'be | 'Hughie the "Græme,  
*cr.* I'll | 'make thee re-"pent thee | 'of thy 'deeds,  
 'If | 'God but "grant me | 'life and 'time.'



\* HUGHIE THE GRÆME. (III)  
*f* 4 'Then | 'do your 'worst 'now, | 'good Lord 'Scroop,  
 'And | 'deal your 'blows 'as | 'hard as you "can,  
 It | 'shall be "tried with- | 'in an 'hour  
 'Which | 'of us "two is the | 'better 'man.'

(I) (II)  
*f* 5 But as | 'they were 'deal-'ing their | 'blows so 'free,  
 'And | 'both so 'blood-'y | 'at the "time,  
 O- | 'wer the "moss came ten | 'yeomen so 'tall,  
 'All | 'for to "take brave | 'Hughie the 'Græme.

(I) (II)  
*p* 6 Then | 'they hae 'grip-'pit | 'Hughie the 'Græme,  
 'And | 'brought him 'up 'through | 'Carlisle "toon.  
*cr.* The | 'lads and "lasses | 'stood on the 'walls,  
 'Crying, | "'Hughie the "Græme, thou'se | 'ne'er gae  
 'doon!'

(II) (III)  
*mf* 7 Then | 'hae they 'chos-'en a | 'jury o' 'men,  
 'The | 'best that 'were 'in | 'Carlisle "toon,  
 And | 'twelve o' "them cried | 'out at 'once,  
*f* "'Hugh- | 'ie the "Græme, thou | 'must gae 'doon!'

(II) (III)  
*p* 8 Then | 'up be-'spak 'him, | 'gude Lord 'Hume,  
 'As he | 'sat 'by 'the | 'Judge's "knee.

## LORD HUME.

*mf* 'Twen- | 'ty white "owsen, | 'my good 'lord,  
 'If you'll | 'grant "Hugh-ie the | 'Græme to 'me.'

(III) THE JUDGE. (I)  
*f* 9 'Oh | 'no, oh 'no, 'my | 'gude Lord 'Hume,  
 'For- | 'sooth and 'sae 'it | 'mau-na "be,  
 For | 'were there "but three | 'Græmes of the 'name,  
 'They | 'suld be "hang-it | 'a' for 'me.'

\* (II)  
*p* 10 'Twas | 'up and 'spake 'the gude | 'Lady 'Hume,  
 'As she | 'sat 'by 'the | 'Judge's "knee,

## LADY HUME.

'A | 'peck o' white 'pen-'nies, my | 'gude Lord 'Judge,  
 'If you'll | 'grant "Hughie the | 'Græme to 'me.

\*

THE JUDGE.

(II)

*mf* 11 'Oh | 'no, oh 'no, 'my gude | 'Lady 'Hume,  
           For- | 'sooth and 'sae 'it | 'mustna "be,  
*cr.*     Were | 'he but the "one Græme | 'of the 'name,  
*f*        'He | 'suld be "hang-it | 'high for 'me.'

(III)                                   HUGHIE THE GRÆME. (I)

*mf* 12 'If | 'I be 'guil-'ty,' said | 'Hughie the 'Græme,  
           'Of | 'me my 'friends 'shall | 'have small "talk;'  
*cr.*     And he | 'loup'd "fifteen | 'feet and 'three,  
*f*        'Tho' his | 'hands they were "tied be- | 'hind his 'back.

(II) (I)

*mf* 13 He | 'lookèd 'ov-'er his | 'left shou-'ther  
           'And | 'for to 'see 'what | 'he might "see:  
*dim.*   There was | 'he a-"ware of his | 'auld fa-'ther  
           'Come | 'tearing his "hair most | 'piteous-'ly.

(I)                                   HUGHIE THE GRÆME. (II)

*mf* 14 'Oh, | 'hald your 'tongue, 'my | 'father,' he 'says,  
*dim.*     'And | 'see that 'ye 'dinna | 'weep for "me,  
*cr.*     For | 'they may "ravish | 'me o' my 'life,  
*mf*        'But they | 'canna "banish me | 'frae heav'n 'hie.

(III) (III)

*f* 15 'Here, | 'Johnnie 'Arm-'strong, take | 'thou my 'sword,  
           'That is | 'made 'o' 'the | 'metal sae "fine,  
*cr.*     And | 'when thou 'comest 'to the | 'English 'side,  
*ff*        'Re- | 'member the "death o' | 'Hughie the 'Græme.'



\*

## DERWENTWATER.

(I)

- 5 'I will | 'think,' 'he 'said, 'on those | 'e'en 'o' 'blue,  
 'And | 'on 'this 'snaw-'y | "hand,  
 'When | 'on 'the 'hel-'my | 'ridge 'o' 'war  
 'Comes | 'down 'my 'bur-'ly | "brand.'

(II)

- mf* 6 'He has | 'drapp'd 'frae his 'hand 'his | 'tassel 'o' 'gowd  
 'Which | 'knots 'his 'gude 'weir | "glove,  
*cr.* 'And | 'he 'has 'drapp'd 'a | 'spark 'frae his 'e'en,  
*dim.* 'Which | 'gars 'our 'la-'dy | "love.

(I)

\*

## THE LORD.

(II)

- 7 'Come | 'down, 'come 'down,' 'our | 'gude 'lord 'says,  
 'Come | 'down, 'my 'fair 'la- | "dy,  
 'Oh, | 'din-'na 'young 'Lord | 'Der-'went 'stop,  
 'The | 'morn-'ing 'sun 'is | "hie.'

\*

(II)

- 8 'And | 'hie, 'hie, 'rose 'the | 'morn-'ing 'sun  
 'Wi' | 'front o' 'rud-'dy | "blude,  
 'Thy | 'blaz-'ing 'front, 'frae the | 'white 'cur-'tain,  
 'Be- | 'to-'kens 'nae-'thing | "gude.

(I)

(I)

- mf* 9 'Our | 'la-'dy 'look'd 'frae the | 'tur-ret 'top  
 'As | 'long 'as 'she 'could | "see,  
*dim.* 'And for | 'ev-'ry 'sigh 'for | 'her 'gude 'lord,  
*pp* 'For | 'Der-'went 'there 'were | "three.



7

## Jock o' the Syde

*Quickly.*

*Lah is A.*  
 { | l : d<sup>2</sup> : d<sup>1</sup> | m : l<sup>1</sup> : l | l<sup>1</sup> : m<sup>1</sup> : m | m : d<sup>1</sup> : m || l : - : l | s : - : m {

1. Now Lid - des-dale has



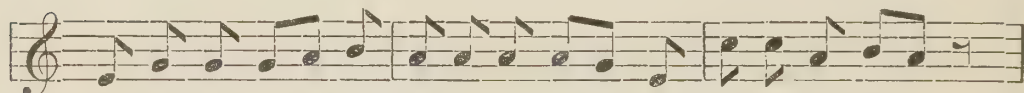
{ | d<sup>1</sup> : d<sup>1</sup> : d<sup>1</sup> | t : - : t . t | l : l : l | d<sup>1</sup> : - : d<sup>1</sup> | t : - : l | t : r<sup>1</sup> : r<sup>1</sup> {

rid-den a raid, But I wad they had better ha'e staid at hame, For



{ | r<sup>1</sup> : - : r<sup>1</sup> | r<sup>1</sup> : - : l | d<sup>1</sup> : - : d<sup>1</sup> | d<sup>1</sup> : - : t | l : l : l | l : s : m {

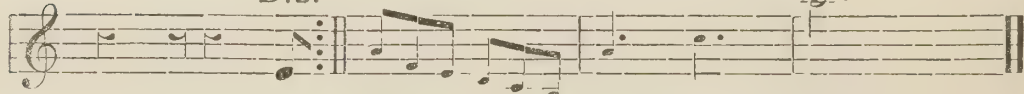
Michael o' Win-field he is dead, And Jock o' the Syde is



{ | m : s : s | s : l : t | l : l : l | l : s : m | d<sup>1</sup> : d<sup>1</sup> : l | t : l : {

pri-son-er ta'en, And Jock o' the Syde is pri-son-er ta'en.

D.S.



{ | : : | : : m || l : f : m | r : d : t | l : - : - | d<sup>1</sup> : - : - | l<sup>1</sup> : - : - | - : - : - ||

2. For

(The last line must always be repeated.)

\*

2 For | 'Mangerton 'House Lady | 'Downie has 'gane;

Her | 'coats she has 'kilted | 'up to her 'knee,

*dim.* And | 'down the 'water wi' | 'speed she 'rins

While | 'tears in 'spaits fall | 'fast frae her 'e'e.

(I)

\* (I)

*p* 3 Then | 'up and 'spak 'her | 'gude auld 'lord:

LORD MANGERTON.

'What | 'news, what 'news, sister | 'Downie, to 'me?'

LADY DOWNIE.

*mf* 'Bad | 'news, bad 'news, my | 'Lord Manger-'ton;  
Mi- | 'chael is killed, 'and they ha'e | 'ta'en my son 'Johnie!'

\* LORD MANGERTON. (II)

*mf* 4 'Ne'er | 'fear, sister 'Downie, 'quo' | 'Manger'ton;

'I have | 'yokes of 'owsen eigh- | 'ty and 'three:

*cr.* My | 'barns, my 'byres, and my | 'faulds all weel 'fill'd,  
I'll | 'part wi' them 'a' ere | 'Johnie shall 'die.

(I) (II)

*f* 5 'Three | 'men I'll 'send to | 'set him 'free,  
A' | 'harneist 'wi' the | 'best o' 'steel;  
The | 'English 'louns may | 'hear and 'drie  
The | 'weight o' 'their braid- | 'swords to 'feel.

(I) (II)

*mf* 6 'The | 'Laird's Jock 'ane, the | 'Laird's Wat 'twa;  
Oh, | 'Hobbie 'Noble, thou | 'ane maun 'be!  
Thy | 'coat is 'blue, thou | 'hast been 'true  
Since | 'England 'banished | 'thee to 'me.'

(II) (III)

7 Now | 'Hobbie 'was an | 'English-'man,  
In | 'Bewcastle-'dale was | 'bred and 'born;  
*dim.* But | 'his mis-'deeds they | 'were sae 'great  
*p* They | 'banish'd 'him ne'er | 'to re-'turn.

(III) (III)

*mf* 8 Lord | 'Manger-'ton them | 'orders 'gave:

LORD MANGERTON.

'Your | 'horses the 'wrang way | 'maun be 'shod,  
Like | 'gentle-'men you | 'maunna 'seem,  
But | 'look like 'corncadgers | 'ga'en the 'road.

\* (III)

9 'Your | 'armour 'good ye | 'maunna 'shaw,  
Nor | 'yet ap-'pear like | 'men o' 'weir;  
As | 'country 'lads be | 'a' ar-'rayed  
Wi' | 'branks and 'brecham | 'on each 'mare.'

(II) (II)  
 10 Sae | 'now their 'horses are the | 'wrang way 'shod,  
 And | 'Hobbie has 'mounted his | 'gray sae 'fine,  
*cr.* Jock his | 'lively bay, 'Wat's on his | 'white horse 'behind,  
*f* And | 'on they 'rode for the | 'water o' 'Tyne.

(II) (II)  
 11 At the | 'Choller-'ford they | 'a' light 'doun,  
 And | 'there, wi' the 'help o' the | 'light o' the 'moon,  
 A | 'tree they 'cut, fifteen | 'nogs on each 'side,  
 To | 'climb up the 'wa' o' | 'Newcastle 'toun.

(III) (II)  
*mf* 12 But | 'when they 'cam' to New- | 'castle 'toun,  
 And | 'were a-'lighted | 'at the 'wa',  
*dim.* They | 'fand thair 'tree three | 'ells o'er 'laigh,  
*p* They | 'fand their 'stick baith | 'short and 'sma'.

(III) (III)  
*pp* 13 Then | 'up and 'spak' the | 'laird's ain 'Jock:  
 THE LAIRD'S JOCK.

'There's | 'naething 'for't; the | 'gates we maun 'force.'  
 But | 'when they 'cam' the | 'gate until,  
 A | 'proud porter 'withstood baith | 'men and 'horse.

(III) (III)  
*cr.* 14 His | 'neck in 'twa the | 'Armstrang's 'wrang,  
 Wi' | 'fute or 'hand her | 'ne'er played 'pa!  
*dim.* His | 'life and his 'keys at | 'anes they ha'e 'ta'en,  
 And | 'cast his 'body a- | 'hint the 'wa'.

(I) (III)  
*p* 15 Now | 'sune they 'reached New- | 'castle 'jail,  
 And | 'to the 'prisoner | 'thus they call;

THE THREE.

*pp* 'Sleeps | 'thou, wakes 'thou, Jock | 'o' the 'Syde,  
 Or | 'art thou 'weary | 'of thy 'thrall?'

(I) (I)  
*p* 16 Jock | 'answers 'thus with | 'dulefu' 'tone:  
 JOCK O' THE SYDE.

'Aft, | 'aft I 'wake—I | 'seldom 'sleep;  
 But | 'wha's this 'kens my | 'name sae 'weel  
 And | 'thus to 'mese my | 'waes does 'seek?'

(I)

*mf* 17 Then | 'out and 'spak' the | 'gude Laird's 'Jock:

THE LAIRD'S JOCK.

'Now | 'fear ye 'na, my | 'billie,' quo' 'he;  
'For | 'here's the Laird's 'Jock, and the | 'Laird's 'Wat,  
And | 'Hobbie 'Noble, come to | 'set thee 'free.'

(I)

\* JOCK O' THE SYDE.

(I)

*p* 18 'Now | 'haud thy 'tongue, my | 'gude Laird's 'Jock,  
For- | 'ever, a-'las! this | 'canna 'be,

*dim.* For if | 'a' Liddes-'dale were | 'here the 'night,

*pp* The | 'morn's the 'day that | I 'maun 'die.'

(III) (III)

*pp* 19 'Full | 'fifteen 'stane o' | 'Spanish 'iron  
They | 'hae laid 'a' right | 'sair on 'me;  
Wi' | 'locks and 'keys I | 'am fast 'bound  
In- | 'to this 'dungeon | 'dark and 'dreary.'

\* THE LAIRD'S JOCK.

(III)

*mf* 20 'Fear | 'ye na 'that,' quo' the | 'Laird's 'Jock,  
'A | 'faint heart ne'er 'wan a | 'fair la-'dy;  
Work | 'thou with-'in, we'll | 'work with-'out,  
*cr.* And | 'I'll be 'sworn we'll | 'set thee 'free.'

(II) (II)

*p* 21 The | 'first strang 'door that | 'they came 'at,  
They | 'loos-ed 'it with- | 'out a 'key;  
*cr.* The | 'next chained 'door that | 'they came 'at,  
They | 'garr'd it 'a' to | 'flinders 'flee.

(II) (II)

*mf* 22 The | 'prisoner 'now up- | 'on his 'back  
The | 'Laird's Jock 'gotten | 'up fu' 'hie,  
And | 'doun the 'stairs, him, | 'airns and 'a',  
*cr.* With | 'nae sma' 'speed and | 'joy brings 'he.

\* HOBIE NOBLE.

(II)

*mf* 23 'Now, | 'Jock, my 'man,' quo' | 'Hobbie 'Noble,  
'Some | 'o' his 'weight ye may | 'lay on 'me;'

THE LAIRD'S JOCK.

*f* 'I | 'wat weel 'no,' quo' the | 'Laird's ain 'Jock,  
'I | 'count him 'lighter | 'than a 'flea.'



(I)

(II)

*f* 24 Sae | 'out at the 'gates they | 'a' are 'gane,  
 The | 'prisoner's 'set on | 'horseback 'hie;  
 And | 'now wi' 'speed they've | 'ta'en the 'gate,  
 While | 'ilk ane 'jokes fu' | 'wanton-'ly.

\*

## THE THREE.

(I)

25 'Oh, | 'Jock! sae 'winsom- | 'ly's ye 'ride,  
 With | 'baith your 'feet up- | 'on ae 'side,  
 Sae | 'weel ye're 'harneist, | 'and sae 'trig;  
 In | 'troth, ye 'sit like | 'ony 'bride.'

\*

(I)

26 The | 'night, tho' 'wat, they | 'did na 'mind,  
 But | 'hied them 'on fu' | 'merri-'ly,  
 Un- | 'til they 'cam' to | 'Chollerford 'brae,  
 Where the | 'water 'ran like | 'mountains 'hie.

\*

(III)

*dim.* 27 But | 'when they 'cam' to | 'Choller-ford,  
 There | 'they met 'wi' an | 'auld 'man;

## THE THREE.

*mf* Says, | 'Honest 'man, will the | 'water 'ride?  
 Tell | 'me in 'haste if | 'that ye 'can.'

\*

## THE OLD MAN.

(III)

*p* 28 'I | 'wat weel 'no,' quo' the | 'gude auld 'man,  
 'I hae | 'lived here 'thretty | 'years and 'three,  
 And I | 'ne'er yet 'saw the | 'Tyne sae 'big,  
 Nor | 'running 'ance sae | 'like a 'sea.'

\*

(III)

29 Then | 'out and 'spake the | 'Laird's saft 'Wat,  
 The | 'greatest 'coward in the | 'com-pa-'nie:

## THE LAIRD'S WAT.

*cr.* 'Now | 'halt, now 'halt! we | 'need na 'try't;  
*mf* The | 'day is 'come, we | 'a' maun 'die.'

\*

## THE LAIRD'S JOCK.

(I)

*f* 30 'Puir | 'faint hearted 'thief,' cried the | 'Laird's ain 'Jock,  
 'There'll | 'nae man 'die but | 'him that's 'fey;  
 I'll | 'guide ye 'a' right | 'safe-ly 'thro';  
 Lift | 'ye the 'pris'ner | 'on ahint 'me.'

\*

(II)

31 Wi' | 'that the 'water | 'they hae 'ta'en;  
By | 'ane's and 'twa's they | 'a' swam 'thro'.

THE LAIRD'S JOCK.

'Here | 'are we a' 'safe,' quo' the | 'Laird's 'Jock,  
'And | 'puir faint 'Wat, what | 'think ye noo?'

\*

(II)

mf 32 They | 'scarce the 'other | 'brae had 'won  
When | 'twenty 'men they | 'saw pur-'sue;  
cr. Frae | 'Newcastle 'toun they | 'had been 'sent,  
f A' | 'English 'lads baith | 'stout and 'true.

\*

(III)

33 But | 'when the land 'sarjeant the | 'water 'saw,

THE SERJEANT.

'It | 'winna 'ride, my | 'lads,' quo' 'he;  
Then | 'cried a-'loud: 'The | 'prisoner 'take,  
But | 'leave his 'fettters, I | 'pray, to 'me.'

\*

THE LAIRD'S JOCK.

(I)

34 'I | 'wat weel 'no,' quo' the | 'Laird's ain 'Jock,  
'I'll | 'keep them a'; 'shoon to my | 'mare they'll 'be:  
My | 'gude bay 'mare, for | 'I am 'sure,  
She has | 'bought them 'all right | 'dear frae 'thee.'

\*

(II)

35 Sae | 'now they are 'on to | 'Liddes-'dale,  
E'en as | 'fast as 'they cou'd | 'them 'hie;  
The | 'prisoner's 'brought to's | 'ain fire-'side,  
And | 'there o's 'airns they | 'make him 'free.

\*

THE THREE.

(III)

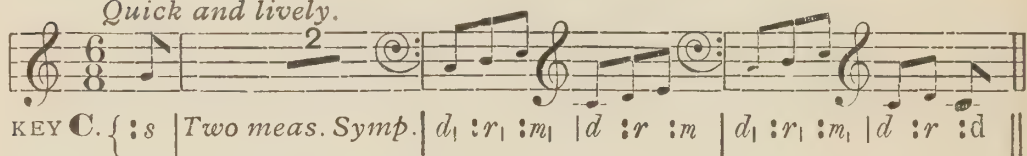
mf 36 'Now | 'Jock, my 'billie,' quo' | 'all the 'three,  
'The | 'day is 'comed thou | 'was to 'dee,  
But | 'thou's as 'weel at thy | 'ain ingle-'side,  
Now | 'sitting, I 'think, 'twixt | 'thee and 'me.'

\*

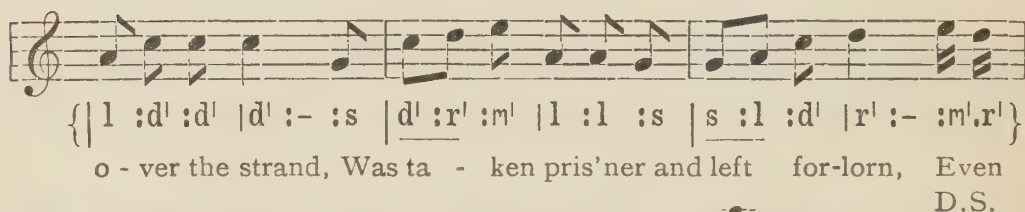
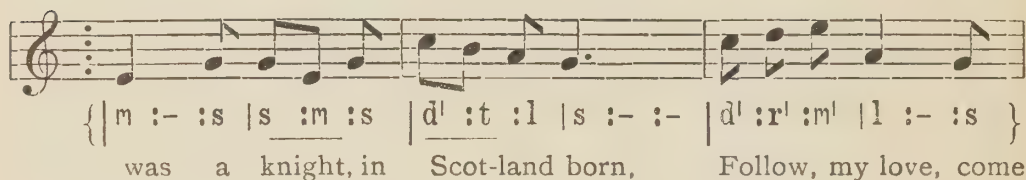
(I)

37 They hae | 'garred fill 'up ae | 'punch 'bowl,  
And | 'after 'it they maun | 'hae a-'nither;  
f And | 'thus the 'night they | 'a' hae 'spent  
Just | 'as they'd 'been | 'brither and 'brither.

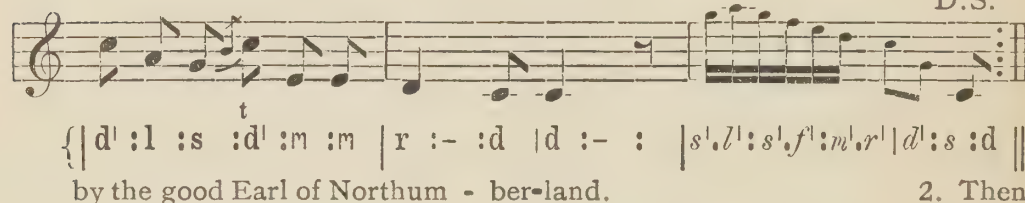
## 8 The Fair Flower of Northumberland

*Quick and lively.*

1. It

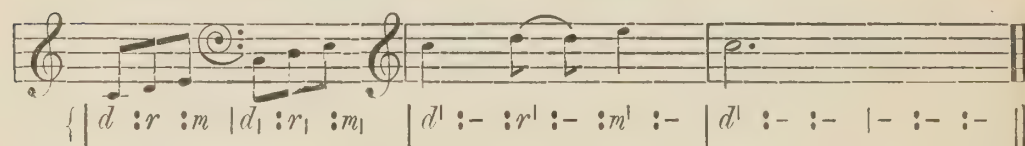


D.S.



2. Then

After last verse.



\*

(I)

*mf* 2 Then | 'was he 'cast in | 'prison 'strong,  
 | 'Follow, my 'love, come | 'over the 'strand,  
*dim.* Where | 'he could not 'walk nor | 'lay a-'long,  
 Even | 'by the good 'Earl of Nor- | 'thumber-'land.

(I)

(I)

*p* 3 And | 'as in 'sorrow | 'thus he 'lay,  
 Follow, etc.,

*cr.* The | 'Earl's sweet 'daughter she | 'passed that 'way,  
 And | 'she the fair flower of Nor- | 'thumber-'land.

- \* (II)
- p* 4 And | 'passing 'by, like an | 'angel 'bright,  
Follow, etc.  
The | 'pris'ner 'had of | 'her a 'sight,  
And | 'she the fair, etc.
- \* (II)
- cr.* 5 And a- | 'loud to 'her this | 'knight did 'cry,  
Follow, etc.,  
*dim.* The | 'salt tears 'standing | 'in her 'eye,  
And | 'she the fair, etc.
- (I) THE KNIGHT. (II)
- p* 6 'Fair | 'lady,' he 'said, 'take | 'pity on 'me,  
Follow, etc.  
And | 'let me 'not in | 'prison 'dee,  
And | 'you the fair,' etc.
- \* THE LADY. (I)
- p* 7 'Fair | 'sir, how 'should I take | 'pity on 'thee?  
Follow, etc.,  
Thou | 'being a 'foe to | 'our coun-'tree,  
And | 'I the fair,' etc.
- \* THE KNIGHT. (I)
- mf* 8 'Fair | 'lady, 'I am no | 'foe,' he said,  
Follow, etc.  
'Through | 'thy sweet 'love here | 'was I 'stayed,  
And | 'thou the fair,' etc.
- \* THE LADY. (I)
- p* 9 'Why | 'should'st thou 'come here for | 'love of 'me?  
Follow, etc.,  
Hav-ing | 'wife and 'bairns in thy | 'ain coun-'tree?  
And | 'I the fair,' etc.
- \* THE KNIGHT. (II)
- mf* 10 'I | 'swear by the 'blessed | 'Trini-'ty,  
Follow, etc.,  
*cr.* That | 'neither 'wife nor | 'bairns have 'I,  
*f* And | 'thou the fair, etc.
- (II) (II)
- p* 11 'If | 'courteously 'thou wilt | 'set me 'free,  
Follow, etc.,  
*cr.* I | 'vow that 'I will | 'mar-ry 'thee,  
*mf* And | 'thou the fair, etc.



- \* (II)  
 12 'Thou | 'shalt be 'lady of | 'castles and 'towers,  
     Follow, etc.,  
     And | 'sit like a 'queen in | 'princely 'bowers,  
     Even | 'thou the fair,' etc.
- (II) (I)  
*pp* 13 Then | 'parted 'hence this | 'lady 'gay,  
     Follow, etc.  
     And | 'got her 'father's | 'ring a-'way,  
     And | 'she the fair, etc.
- (II) (I)  
 14 Like- | 'wise much 'gold got | 'she by 'sleight,  
     Follow, etc.  
     And | 'all to 'help this | 'forlorn 'knight,  
     And | 'she the fair, etc.
- \* (III)  
*cr.* 15 Two | 'gallant 'steeds, both | 'good and 'able,  
     Follow, etc.,  
*mf* She | 'likewise 'took out | 'of the 'stable,  
     And | 'she the fair, etc.
- \* (III)  
*p* 16 And | 'to the 'gaoler she | 'sent the 'ring,  
     Follow, etc.  
     Who the | 'knight from the 'prison | 'forth did 'bring,  
     To | 'meet the fair, etc.
- \* (II)  
*cr.* 17 This | 'token 'set the | 'prisoner 'free,  
     Follow, etc.,  
*mf* Who | 'straight went 'to this | 'fair la-'dy,  
     And | 'she the fair, etc.
- (III) (III)  
*cr.* 18 A | 'gallant 'steed he | 'did be-'stride,  
     Follow, etc.,  
*f* And | 'with the 'lady a- | 'way did 'ride,  
     And | 'she the fair, etc.
- \* (III)  
*mf* 19 They | 'rode till they 'came to a | 'water 'clear;  
*dim.* Follow, etc. THE LADY.  
*p* 'Good | 'sir, how 'shall I | 'follow you 'here?  
     And | 'I the fair, etc.

\*

20 'The | 'water is 'rough and | 'wonderful 'deep,  
Follow, etc.,  
And | 'on my 'saddle I | 'shall not 'keep,  
And | 'I the fair,' etc.

(I)

\*

THE KNIGHT.

(I)

*f* 21 'Fear | 'not the 'ford, fair | 'lady!' quoth 'he,  
Follow, etc.,  
'For | 'long I 'cannot | 'stay for 'thee,  
Even | 'thou the fair,' etc.

\*

(III)

*mf* 22 The | 'lady 'prickt her | 'gallant 'steed,  
Follow, etc.,  
*cr.* And | 'over the 'water | 'swam with 'speed,  
Even | 'she the fair, etc.

\*

(I)

*dim.* 23 From | 'top to 'toe all | 'wet was 'she,  
Follow, etc.

THE LADY.

*p* 'This | 'have I 'done for | 'love of 'thee,  
Even | 'I the fair,' etc.

(III)

(I)

*mf* 24 Thus | 'rode she\* 'all one | 'winter's 'night,  
Follow, etc.,  
Till | 'Edin-'boro' they | 'saw in 'sight—  
The | 'fairest 'town in | 'all Scot-'land.

(I)

THE KNIGHT.

(II)

*mf* 25 'Now | 'choose,' quoth 'he, 'thou | 'Southernly 'jade,  
Follow, etc.,  
If | 'thou wilt 'be my | 'serving 'maid,  
And | 'thou the fair, etc.

(I)

(II)

26 'For | 'I have a 'wife and | 'children 'five,  
Follow, etc.,  
In | 'Edin-'boro' they | 'be a-'live,  
And | 'thou the fair, etc.

\* In the short version substitute 'they' for 'she.'

- (I) (II)  
*f* 27 'And | 'if thou'lt not 'serve at | 'my com-'mand,  
 Follow, etc.,  
 Then | 'get thee 'home to | 'fair 'Eng-land,  
 And | 'thou the fair, etc.
- \* (I)  
 28 'This | 'favour 'thou shalt | 'have to 'boot,  
 Follow, etc.;  
 I'll | 'have thy 'horse, go | 'thou on 'foot,  
 And | 'thou the fair, etc.
- \* (I)  
 THE LADY.  
*mf* 29 'Oh | 'false and 'faithless | 'knight,' quoth 'she;  
 Follow, etc.,  
*cr.* 'And | 'canst thou 'deal so | 'bad with 'me?  
 And | 'I the fair, etc.
- \* (I)  
*p* 30 'Dis- | 'honour 'not a | 'lady's 'name,  
 Follow, etc.,  
 But | 'draw thy 'sword and | 'end my 'shame,  
 And | 'I the fair,' etc.
- \* (II)  
*mf* 31 He | 'took her 'from her | 'stately 'steed,  
 Follow, etc.  
*dim.* And | 'left her 'there in | 'extreme 'need,  
 And | 'she the fair, etc.
- (II) *Slowly* (I)  
*p* 32 Then | 'sat she 'down full | 'heavi-'ly,  
 Follow etc.  
*cr.* At | 'length two 'knights came | 'riding 'by,  
 And | 'she the fair, etc.
- \* *a tempo.* (III)  
*mf* 33 'Two | 'gallant 'knights of | 'fair Eng-'land,  
 Follow, etc.  
 And | 'there they 'found her | 'on the 'strand,  
 Even | 'she the fair, etc.
- \* (I)  
*p* 34 She | 'fell down 'humbly | 'on her 'knee,  
 Follow, etc. THE LADY.  
 Crying, | ''Courteous 'knights, take | 'pity on 'me,  
 Even | 'I the fair, etc.

\*

(I)

35 'I | 'have of-'fended my | 'father 'dear,  
     Follow, etc.,  
 For a | 'false 'knight that | 'brought me 'here,  
     Even | 'I the fair,' etc.

(III) (III)

*mf* 36 They | 'took her 'up be- | 'side them 'then,  
*cr.*      Follow, etc.

*f*      And | 'brought her 'to her | 'father a-'gain,  
     And | 'she the fair, etc.

\*

(III)

37 Now | 'all you 'fair maids be | 'warned by 'me,  
     'Follow no | 'Scotchman 'over the | 'strand;

*rit.*   Scots | 'never were 'true nor | 'ever will 'be,  
     To | 'lord nor 'lady nor | 'fair Eng-'land.



## 9 The Outlandish Knight

*Quick and lively.*

KEY **D**.

{ :s | s :m :m | m :d :d | d :l :l | l :f :f | }

S. THE LADY.

{ | s :l :s | f :m | } s | s :l :s | d :r :d | t :s :s | s :- :s | }

1. 'An Outlandish Knight came from the Northlands, And

{ | s :l :s | d :t :l | s :- :- | :- :s | s :l :s | d :r :d | }

he came a-woeing to me; He told me he'd take me un-

D.S.

{ | t :s :m | f :- :m.f | s :l :s | f :r :t | d :- :- | :- :s | }

to the Northlands, And there he would mar-ry me.'

(I) THE KNIGHT. (I)

*p* 2 'Come, | 'fetch me 'some of your | 'father's 'gold,  
 And | 'some of your 'mother's | "fee;  
 And | 'two of the 'best nags | 'out of the 'stable,  
 Where | 'they stand 'thirty and | "three.'

(I) (I)

*pp* 3 She | 'fetched him 'some of her | 'father's 'gold,  
 And | 'some of her 'mother's | "fee,  
 And | 'two of the 'best nags | 'out of the 'stable,  
 Where | 'they stood 'thirty and | "three.

(II) (II)  
 4 She | 'mounted 'on her | 'milkwhite 'steed,  
     He | 'on the 'dapple | "grey,  
*cr.* They | 'rode till they 'came un- | 'to the sea-'side,  
     Three | 'hours be-'fore it was | "day.

(II) THE KNIGHT. (II)  
*f* 5 'Light | 'off, light 'off thy | 'milkwhite 'steed,  
     And de- | 'liver 'it unto | "me;  
     Six | 'pretty 'maids have I | 'drownèd 'here,  
     And | 'thou the 'seventh shall | "be.

\* (II) (II)  
*p* 6 'Pull | 'off, pull 'off thy | 'silken 'gown,  
     And de- | 'liver 'it unto | "me,  
*cr.* Me- | 'thinks it 'looks too | 'rich and 'gay.  
     To | 'rot in the 'salt | "sea.

\* (I)  
*mf* 7 'Pull | 'off, pull 'off thy | 'silken 'stays,  
     And de- | 'liver 'them unto | "me,  
*cr.* Me- | 'thinks they 'are too | 'fine and 'gay  
     To | 'rot in the 'salt | "sea.

\* (I)  
*f* 8 'Pull | 'off, pull 'off thy | 'Holland 'smock,  
     And de- | 'liver 'it unto | "me,  
*cr.* Me- | 'thinks it 'looks too | 'rich and | 'gay,  
     To | 'rot in the 'salt | "sea.'

(II) (II)  
*p* 9 He's | 'turned his 'back to- | 'wards 'her,  
     And | 'viewed the 'leaves so | "green:  
*cr.* She | 'caught him 'round the | 'middle so 'small,  
*f* And | 'tumbled him 'into the | "stream.

(I) (II)  
*mf* 10 He | 'droppèd 'high, he | 'droppèd 'low,  
     Un- | 'til he 'came to the | "side:

THE KNIGHT.  
 'Catch | 'hold of my 'hand, my | 'pretty mai-'den,  
 And | 'I will 'make you my | "bride.'

(I) THE LADY. (I)  
*f* 11 'Lie | 'there, lie 'there, you | 'falsehearted 'man,  
     Lie | 'there in-'stead of | "me;

Six | 'pretty 'maids have you | 'drownèd 'here,  
And the | 'seventh has 'drownèd | "thee."

(II) *Slower.*

*ff* 12 She | 'mounted 'on her | 'milkwhite 'steed,  
And | 'led the 'dapple | "grey;  
She | 'rode till she 'came to her | 'own father's 'hall,  
Three | 'hours be-'fore it was | "day.

\* *a tempo.*

*p* 13 The | 'parrot 'being in the | 'window so 'high,  
Hear- | 'ing the 'lady, did | "say:

THE PARROT.

'I'm a- | 'fraid that some 'ruffian has | 'led you a-'stray,  
That you've | 'tarried so 'long a- | "way."

\*

THE LADY.

*pp* 14 'Don't | 'prittle or 'prattle, my | 'pretty 'parrot,  
Nor | 'tell no 'tales of | "me;  
*cr.* Thy | 'cage shall be 'made of the | 'glittering 'gold,  
Al- | 'though it is 'made of a | "tree."

\*

*p* 15 The | 'king being 'in the | 'chamber so 'high  
And | 'hearing the 'parrot, did | "say:

THE KING.

*mf* 'What | 'ails you, what 'ails you, my | 'pretty 'parrot,  
That you | 'prattle so 'long before | "day?"

\*

THE PARROT.

*p* 16 'It's | 'no laughing 'matter,' the | 'parrot did 'say;  
'But so | 'loudly I 'call unto | "thee,  
*cr.* For the | 'cats have got 'into the | 'window so 'high,  
*mf* And | 'I'm afraid 'they will have | "me."

\*

THE LADY.

*pp* 17 'Well | 'turnèd, well 'turnèd, my | 'pretty 'parrot,  
Well | 'turnèd, well 'turnèd for | "me;  
*cr.* Thy | 'cage shall be 'made of the | 'glittering 'gold,  
*p* And the | 'door of the 'best ivo- | "ry."

10

# The Miller and his Sons

*Lustily and quickly*

KEY C. } :l'.t'| d<sup>2</sup> :d' | d' :l'.t'| d' :d | d :m.r || d :d | d' :s.f {

*f* *S.*

1. There was a jol - ly  
call'd first to his

{ | m.m:r | d :t | d' :d' | r' :s | l :fe | s :d'.r' {

millar and he Had lust - y sons, one, two and three, He  
eld - est son, Say - ing, 'My life is al - most run, If

{ | m' :r' | d' :d | m :s | d' :d'.t | l :l | l :d'.l {

call'd them all and ask'd their will, If that to them he  
I to you this mill do make, What toll do you in -

(Alternate verses)

{ | s :l | m :d.r | m :s | d' :s.f | m :r | d { :r'.m' }  
:d'.t }

left his mill, If that to them he left his mill.  
tend to take, What toll do you in - tend to take?'

D.S. | Last time.

{ | d'.r' : d'.r' | d'.r' : d'.r' | d'.r' : d'.r' | d'.r' } :m.r || Two measures  
Symphony. ||

2. He

\* Top line a ter verses 2, 4, 6, and 8. Bottom line after verses 1, 3 5, 7, and 9.



*pp* 3 'Father,' said he, 'my 'name 'is 'Jack,  
           Out 'of a 'bushel 'I'll 'have 'a 'peck.  
           From ev'ry bushel that I grind,  
*cr.*       That I may a good living find.  
*dim.*      That I may,' etc.

*mf* 4 'Thou art a fool!' the old man said,  
           'Thou has not well learned thy trade;  
           This mill to thee I ne'er will give,  
           For by such toll no man can live.  
           For by such,' etc.

*mf* 5 He callèd 'for 'his 'middle-'most 'son,  
           Saying: 'My life is almost run,  
           If I to you this mill do make,  
           What toll do you intend to take?  
           What toll,' etc.

*p* 6 'Father,' says he, 'my name is Ralph,  
           Out of a 'bu-'shel I'll 'take a 'half  
           From ev'ry bushel that I grind,  
*cr.*       That I may a good living find.  
           That I may,' etc.

*f* 7 'Thou art a fool,' the old man said,  
           'Thou hast not well learned thy trade—  
           This mill to thee I ne'er will give,  
           For by such toil no man can live,  
           For by such,' etc.

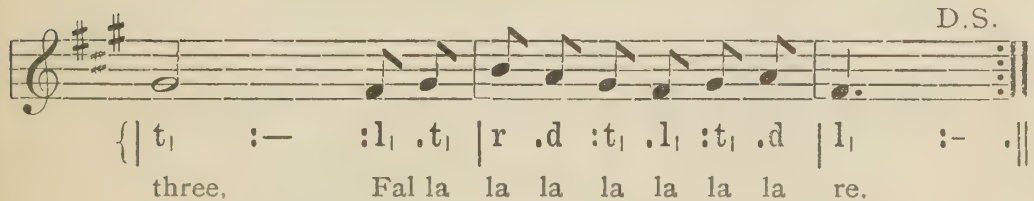
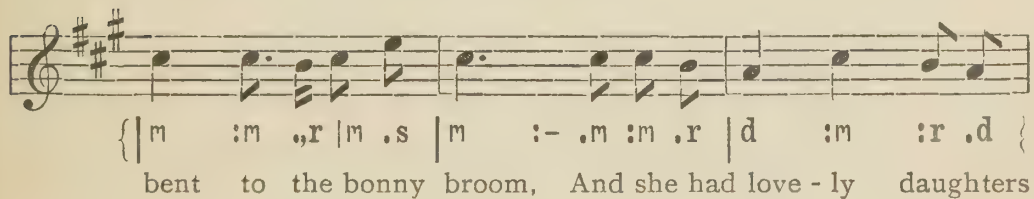
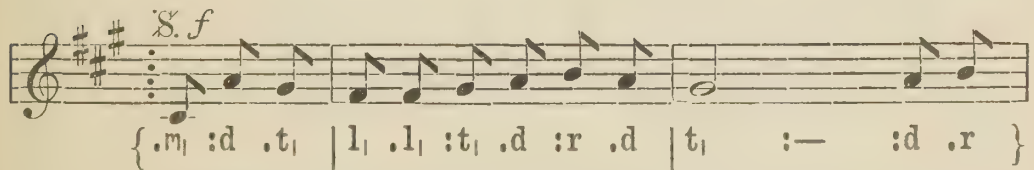
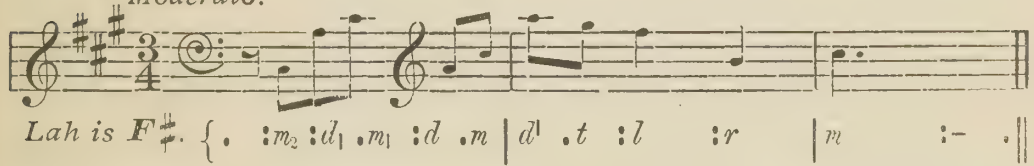
*mf* 8 He callèd for his youngest son,  
           Saying: 'My life is almost run,  
*dim.* If I to you this mill do make,  
           What toll do you intend to take?  
*p*       What toll,' etc.

*f* 9 'Fa-'ther,' 'said 'he, 'I'm your 'on-'ly 'boy,  
           For taking toll is all my joy!  
           Be-'fore 'I 'will 'a good 'liv-'ing 'lack,  
*cr.*       I'll take it all and for-'swear the 'sack!  
           I'll take it,' etc.

*ff* 10 'Thou art the boy,' the old man said,  
 'For thou hast right well learned thy trade;  
 This mill to thee I give,' he cried—  
*dim.* And then turned up his toes and died,  
*rit.* And then turned up, etc.

# 11 Lay the bent to the bonny broom

*Moderato.*



(I) *f* 2 There 'was a | 'knight of 'no-'ble | worth,  
 Lay, etc.  
 Who 'also | 'liv-'ed 'in the | north,  
 Fal, etc.

\*

(I)  
 3 This 'knight was of | 'courage 'stout 'and | brave,  
     Lay, etc.  
     No-'thing but | 'love 'could his 'heart en- | siave,  
     Fal, etc.

(II)

(II)  
 4 This 'knight he | 'knocked 'at the 'lady's | gate,  
     Lay, etc.  
     One 'evening | 'when it 'was 'full | late,  
     Fal, etc.

(II)

(II)  
*mf* 5 The 'eldest | 'sister 'let 'him | in,  
     Lay, etc.  
     And 'pinned the | 'door 'with a 'silver | pin,  
     Fal, etc.

\*

(II)  
*mp* 6 The 'second | 'sister 'she 'made his | bed,  
     Lay, etc.  
     And 'laid soft | 'pillows 'un-'der his | head,  
     Fal, etc.

(III)

(III)  
*p* 7 The 'youngest | 'sister, 'fair 'and | bright,  
     Lay, etc.  
     Was re-'solved to | 'wed this 'va-'liant | knight,  
     Fal, etc.

(III)

(III)  
 8 And 'in the | 'morning 'when 'it was | day,  
     Lay, etc.  
*dim.* These 'words un- | 'to him 'she 'did | say:  
     Fal, etc.

(I)

(III)  
     THE LADY.  
*pp* 9 'Now 'as I | 'love you 'well,' 'quoth | she,  
     Lay, etc.  
     'I 'pray, Sir | 'Knight, 'will you 'marry | me?  
     Fal,' etc.

(I)

(I)  
*cr.* 10 The 'young brave | 'knight to 'her 're- | plied:  
     Lay, etc.

THE KNIGHT.

(I)  
*mf* 'Thy 'suit, fair | 'maid, shall 'not 'be de- | nied,  
     Fal, etc.

- (II) 11 'If 'thou canst | 'answer 'me 'questions | three,  
Lay, etc.  
This 'very | 'day I 'will 'marry | thee,  
Fal,' etc. (I)
- (II) THE LADY. (I)  
*p* 12 'Kind 'sir, in | 'love, oh 'then,' 'quoth | she,  
Lay, etc.  
Tell 'me | 'what your 'ques-'tions | be!  
Fal,' etc.
- (III) THE KNIGHT. (II)  
*mf* 13 'Oh, 'what is | 'longer 'than 'the | way?  
Lay, etc.  
Or 'what is | 'deeper 'than 'the | sea?  
Fal, etc.
- (III) (II)  
14 'Or 'what is | 'louder 'than 'the | horn?  
Lay, etc.  
Or 'what is | 'sharper 'than 'the | thorn?  
Fal, etc.
- (I) (II)  
*cr.* 15 'Or 'what is | 'greener 'than 'the | grass,  
Lay, etc.  
*f* Or 'what is | 'worse 'than 'woman e'er | was?  
Fal,' etc.
- (I) THE LADY. (III)  
*pp* 16 'Oh 'true love is | 'longer 'than 'the | way,  
Lay, etc.  
And 'hell is | 'deep-'er 'than the | sea,  
Fal, etc.
- (II) (III)  
*p* 17 'And 'thunder is | 'louder 'than 'the | horn,  
Lay, etc.  
And 'hunger is | 'sharper 'than 'the | thorn,  
Fal, etc.
- (II) (III)  
*cr.* 18 'And 'poison is | 'greener 'than 'the | grass,  
Lay, etc.  
And the 'Devil is | 'worse 'than 'woman e'er | was,  
Fal,' etc.

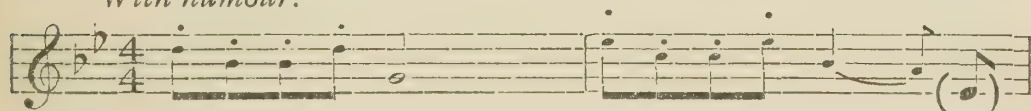


- (III) *f* 19 When 'she these | 'questions 'an-'swered | had, (I)  
     Lay, etc.  
     The 'knight be- | 'came ex-'ceed-'ing | glad,  
     Fal, etc.
- (III) *p* 20 And 'having | 'tried so 'hard 'her | wit, (I)  
     Lay, etc.  
     He 'much com- | 'mend-'ed 'her for | it,  
     Fal, etc.
- (I) *Slower.* (I)  
*cr.* 21 And 'after | 'it was 've-'ri- | fied,  
     Lay, etc.  
*f* He 'made of | 'her 'his 'lovely | bride,  
     Fal, etc.
- \* (II)  
*f* 22 Now, 'fair | 'maidens 'all 'a- | dieu,  
     Lay, etc.  
     This 'song I | 'de-'di-'cate to | you;  
     Fal, etc.
- \* (III)  
*cr.* 23 I 'wish that | 'you may 'con-'stant | prove,  
     Lay, etc.  
*f* To 'the | 'men 'that 'you do | love,  
     Fal, etc.

# II.—Songs of the Home, Social Life, and Work

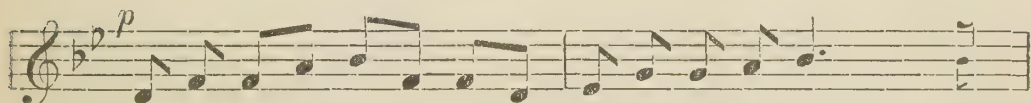
## I 2 Adam Buckham, O!

*With humour.*



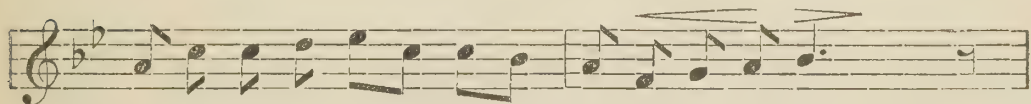
KEY **B $\flat$** . { | *m* .*d* :*d* .*m* | *l* :— | *f* .*r* :*r* .*f* | *d* :*t* .(*f*) }

1. It's



{ | *m* .*s* :*s* .*t* | *d* .*s* :*s* .*m* | *f* .*l* :*l* .*t* | *d* :— .*d* }

doon the Lang Stairs, And straight a-lang the Close,  
2. Nanny car-ries wat - ter, Tommy cob-bles shoes, And



{ | *t* .*r* :*r* .*m* | *f* .*r* :*r* .*d* | *t* .*s* :*l* .*t* | *d* :— . }

All in Ba-ker's En - try A-dam Buckham knows. }  
A - dam gans a - boot Geth'ring in the news. }



<sup>*dr*</sup> { | *m* :*r* .*d* | *t* .*s* :*s* .*t* | <sup>*l*</sup> *d* :*t* .*l* | *s* .*m* :*m* .*s* }

O A-dam Buckham, O, O A-dam Buckham, O!



<sup>*f*</sup> { | *l* :*s* .*f* | *m* .*s* :*d* .*s* | *l* .*f* :*r* .*t* | *d* :— ||

O A-dam Buckham, O, Wiv his bow legs.

I 3

## Buy broom buzzems

*Gracefully.*

*p*

KEY G. { | d<sup>l</sup>.s:m.d:t<sub>1</sub> | d<sup>l</sup>.s:m.d:t<sub>1</sub> | d.m:s.l:f.r | d.m:s.l:f {

1. If you want a buzzem For to sweep your hoose

{ | d .m : s .l : f .r | m .d : d .l<sub>1</sub> : f | r : r : t<sub>1</sub> .s<sub>1</sub> {

Come to me, ma hinnies, Ye may have your choose. Buy broom buzzems.

{ | d .d : d .m : f | r : r .d : t<sub>1</sub> .s<sub>1</sub> | d .m : f .r : d ||

Buy them when they're new, Fine heather bred uns, Bet-ter nev-er grew.

*mf* 2 | Buzzems for a penny,  
 | Rangers for a plack;  
*dim.* | If ye winnot buy  
*p* I'll | tie them on me back.  
 Buy broom buzzems, etc.

*p* 3 | If aa had a horse  
 | Aa wad hev a cairt;  
*cr.* | If aa had a wife  
*f* | She wad tyek me pairt.  
*f* Buy broom buzzems, etc.

*p* *Slower.*  
 4 | Had aa but a wife  
*rit.* Aa | <sup>></sup>care <sup>></sup>not what she be—  
 | If she's but a woman,  
*f a tempo.* | That's enuf for me.  
*f* Buy broom buzzems, etc.

14

## Bonny at morn

*Smoothly.**p*

Musical notation for the first line of the song, featuring a treble clef, key signature of one sharp (F#), and a 6/4 time signature. The melody is written on a five-line staff. Below the staff, the lyrics are written in a shorthand notation: { | l<sub>1</sub> :- .t<sub>1</sub>:l<sub>1</sub>.d<sub>1</sub> | l<sub>1</sub> :- :- | l<sub>1</sub> :- .t<sub>1</sub>:l<sub>1</sub>.r<sub>1</sub> | d<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> }

1. The

Musical notation for the second line of the song. Below the staff, the lyrics are written in a shorthand notation: { | m :- .f :m .r | m :l<sub>1</sub> :t<sub>1</sub>.d | r :- .d:t<sub>1</sub>.l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> }

sheep's in the mea - dows, The kye's in the corn, [Thou's

Musical notation for the third line of the song. Below the staff, the lyrics are written in a shorthand notation: { | m :- .f :m .r | m :l<sub>1</sub> :t<sub>1</sub> | r :t<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :- :t<sub>1</sub> }

o - wer lang in thy bed,\*] Bon-ny at morn. The

Musical notation for the fourth line of the song. Below the staff, the lyrics are written in a shorthand notation: { | m :- .f :m .r | m :l<sub>1</sub> :t<sub>1</sub>.d | r :- .d:t<sub>1</sub>.l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> }

sheep's in the mea - dows, The kye's in the corn, [Thou's

Musical notation for the fifth line of the song. Below the staff, the lyrics are written in a shorthand notation: { | l<sub>1</sub>.s<sub>1</sub>:l<sub>1</sub>.t<sub>1</sub>:d.r | m :l :s | m :s :t<sub>1</sub> | l<sub>1</sub> :- : { l<sub>1</sub>:l<sub>1</sub>:l<sub>1</sub> | l<sub>1</sub> :- :d }

o - wer lang in thy bed,] Bonny at morn. Canny at night,

Musical notation for the sixth line of the song. Below the staff, the lyrics are written in a shorthand notation: { | t<sub>1</sub> :s :s | s<sub>1</sub> :- :t<sub>1</sub> | l<sub>1</sub> :- .t<sub>1</sub>:d.r | m :l :s | m :s :t<sub>1</sub> | l<sub>1</sub> :- :- ||

Bonny at morn, [Thou's o - wer lang in thy bed,] Bonny at morn.

\* The line in brackets is always addressed to the lazy son who stays in bed o' mornings, while the rest of the lullaby is crooned to the baby, winning and adored, but a hindrance to domestic duties.

*Bis (second time begin pp).*

*p* { 2 The bird's in the nest,  
The trout's in the burn,  
*cr.* { Thou hinders thy mother  
*dim.* { In many a turn.  
Canny at night,  
Bonny at morn,  
*cr.* [Thou's ower lang in thy bed],  
*dim.* Bonny at morn.

*Bis (second time begin p).*

*mf* { 3 We're all laid idle  
Wi' keeping the bairn,  
*cr.* { The lad winnot work  
And the lass winnot lairn.  
Canny at night,  
Bonny at morn,  
*cr.* [Thou's ower lang in thy bed],  
*dim. e rit.* Bonny at morn.

# 15 Ca' Hawkie through the watter

*Merrily.* *p*

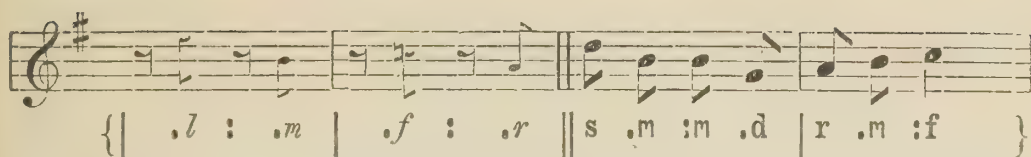
KEY G. { *Two measures* | .l : .m | .f : .r || d : d .m }  
*Symphony.* | Ca' Hawkie, {

{ | r : r .f | d : d .m | r, d, t, l, : s, t, | d .d : d .m }  
Ca' Hawkie, Ca' Hawkie through the watter, Hawkie is a

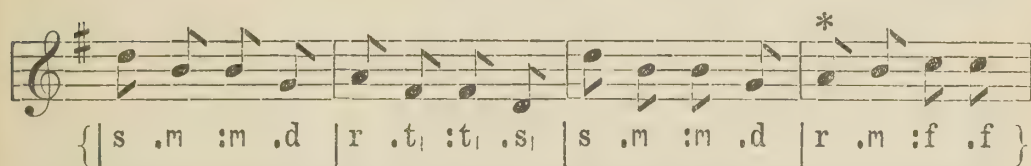
*cres.* *f*

{ | r : f .f | m .l : l .se | l .l, : l, .l, | *Two measures* }  
*Symphony.* }  
sweir beast, And Hawkie win-na wade the watter.

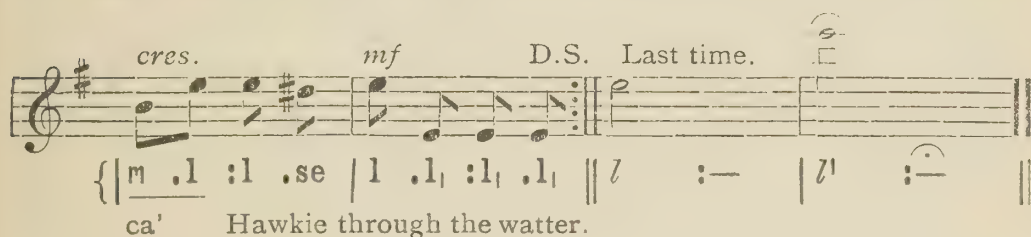




1. Hawkie is a bonny coo,



Though she's loth to wade the watter; While she waits the work'll stand, So



\* v. 3. 

*Coaxingly.*

*pp* 2 Hawkie is a pretty coo,

All the children do adore her,

*cr.* For she gives them all the milk;

*dim.* There is none they prize before her.

Ca' Hawkie, etc.

*p* 3 Girls, be not too nice or coy,

If your sweetheart wants to marry,

*cr.* <sup>></sup>Ne'er say nay, but quickly comply,

*mf* | As 'tis hazardous to tarry.

*mf* Ca' Hawkie, etc.

*mf* 4 Now, young maids, my counsel take,

*cr.* Since that it can be no better;

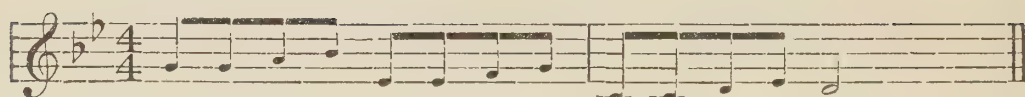
*cr.* Cast off baith your hose and shoon,

*f* And safely drive her through the watter.

*f* Ca' Hawkie, etc.

16

## Dol-li-a

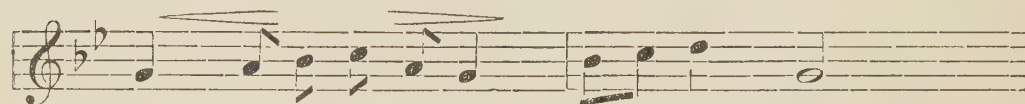
*Moderato.**Lah is G.*

{ | l<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | f<sub>1</sub> . f<sub>1</sub> : s<sub>1</sub> . l<sub>1</sub> | r<sub>1</sub> . r<sub>1</sub> : m<sub>1</sub> . f<sub>1</sub> | m<sub>1</sub> : — ||



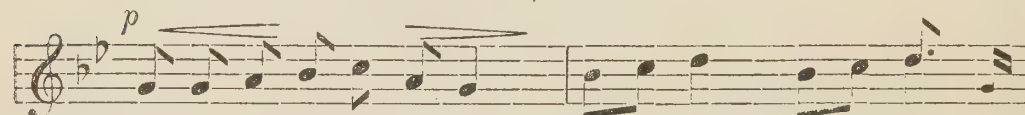
{ | l<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | r . t<sub>1</sub> : l<sub>1</sub> | d . r : m : d . r : m . (l<sub>1</sub>) }

1. Fresh aa come frae Sandgate Street, Dol - li, Dol - li,



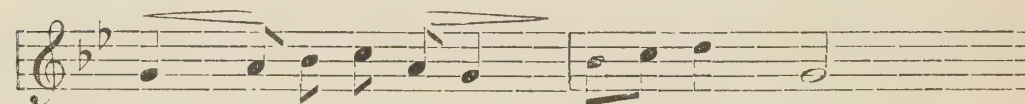
{ | l<sub>1</sub> : t<sub>1</sub> . d | r . t<sub>1</sub> : l<sub>1</sub> | d . r : m | l<sub>1</sub> : — }

Ma best freends here to meet, Dol - li - a.



{ | l<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | r . t<sub>1</sub> : l<sub>1</sub> | d . r : m | d . r : m . (l<sub>1</sub>) }

Fresh aa come frae Sandgate Street, Dol - li, Dol - li,



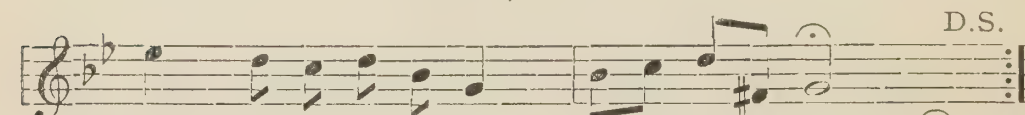
{ | l<sub>1</sub> : t<sub>1</sub> . d | r . t<sub>1</sub> : l<sub>1</sub> | d . r : m | l : — }

Ma best freends here to meet, Dol - li - a,



{ | f : m . r | m . d : l<sub>1</sub> | d : m . | d : m . }

Dol - li the dil - len dol, Dol - li Dol - li,



{ | f : m . r | m . d : l<sub>1</sub> | d . r : m . se | l<sub>1</sub> : — ||

Dol - li the dil - len dol, Dol - li - a.

*Bis p* 2 <sup>1</sup> The Black Cuffs is <sup>></sup>gawn away,  
 Dolli, Dolli,  
 An' | that'll be a <sup>></sup>crying day,  
 Dollia. (*Repeat pp.*)  
 Dolli, etc.

*Bis mf* 3 <sup>2</sup> The Green Cuffs is cummin' in,  
 Dolli, Dolli,  
 An' | that'll make the lasses sing,  
 Dollia. (*Repeat f.*)  
 Dolli, etc.

(1) The York Militia. (2) The 23rd or Western Dragoons.

17

## Elsie Marley

*Quick and lively.**rit.**S. fa tempo.*

KEY  $\text{E}\flat$   $\left. \begin{array}{l} \text{Two measures} \\ \text{Symphony.} \end{array} \right\} \left| m : r : m \mid m' : r' : m' \right\| m : r : m \mid d : - : d \left\{ \right.$   
 Di ye ken, El - sie

$\left\{ \mid d : - : d' \mid d' : s : f \mid m : r : m \mid d : - : d \mid r : - : ta \mid ta : f : r \right\}$   
 Mar - ley, honey, The wife that sells the bar - ley, honey? She

$\left\{ \mid m : r : m \mid d : d : d \mid d' : r' : d' \mid d' : s : f \mid f : r' : f \mid m : d' : m \right\}$   
 lost her pocket and all her money A - back o' the bush i' the

FINE.

*p*

$\left\{ \mid r : - : ta \mid ta : f : r \right\} \parallel m : - : f \mid s : - : s \mid s : l : t \mid d' : s : f \left\{ \right.$   
 gar - den, hon - ey. 1. El - sie Mar-ley's grown se fine, She  
 2. El - sie Mar - ley is se neat, It's  
 3. El - sie Mar - ley wore a straw hat, *cr.* But

$\left\{ \mid m : - : f \mid s : - : s \mid r : m : r \mid ta : f : r \mid m : - : f \mid s : - : s \right\}$   
 won't get up to serve the swine, But lies in bed till  
 hard for one to walk the street, But *cr.* ev - 'ry lad and  
 now she's got-ten a vel - vet cap, *f* The Lambton lads mun

D.S.

*cres.*

$\left\{ \mid s : l : t \mid d' : s : m \mid f : r' : f \mid m : d' : m \mid r : - : ta \mid ta : f : r \right\} \parallel$   
 eight or nine. Di ye ken El - sie Mar - ley, hon - ey?  
 lass ye meet Cries 'Di ye ken El - sie Mar - ley, hon - ey?  
 pay for that— Di ye ken El - sie Mar - ley, hon - ey?

*Note.*—Except in the case of the final note of the last chorus, the pauses should be short.

18

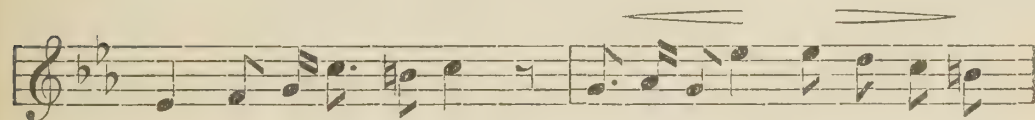
## Gan to the kye wi' me

*Andante.*

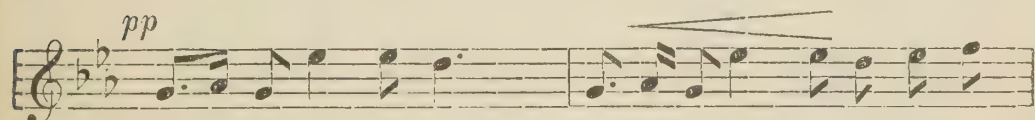
*Lah is C.* { | m:r:m:- | f:m:f:- | t:l:t:- | m:-f:m | m:-:r | d:t:l: | }  
 1. Gan to the kye wi' me, my love,  
 pp 2. All our fine herd of cattle Thy



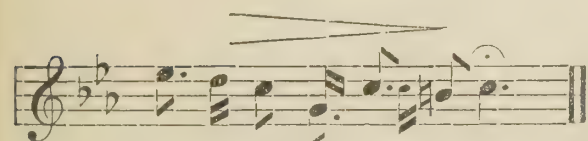
{ | d:-:r:d | m:-:d' | t:-:- | m:-f:m | m:-:r | d:t:l: | }  
 Gan to the kye wi' me, O-ver the moor and thro' the grove,  
 vi-gi-lant sire pos-sess'd. Af-ter his fall in bat-tle, By



{ | d:-:r | m:l:-:se | l:-: | m:-f:m | d':-:d' | t:l:se }  
 I'll sing ditties to thee. Cushie thy pet is lowing A -  
 reb-el chieftain possessed. Kine now is all our property,

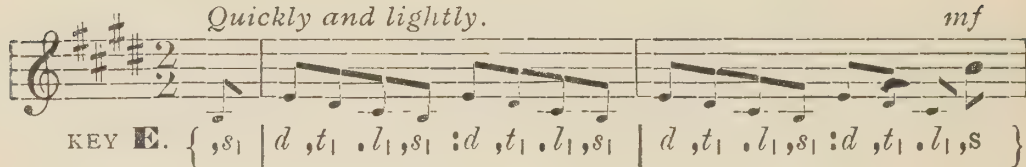


{ | m:-f:m | d':-:d' | t:-:- | m:-f:m | d':-:d' | t:d':r' }  
 round thy first-ling's shed, Tears in her eyes are flowing Be -  
 Left by thy fa-ther's will, Yet if we nurse it watchfully,

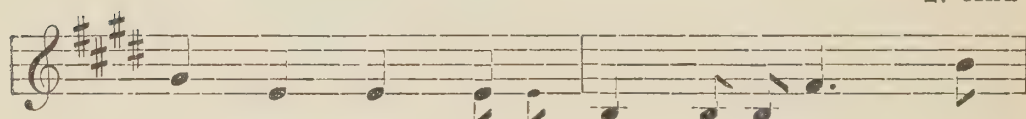




## 19 The Northumberland Bagpipes

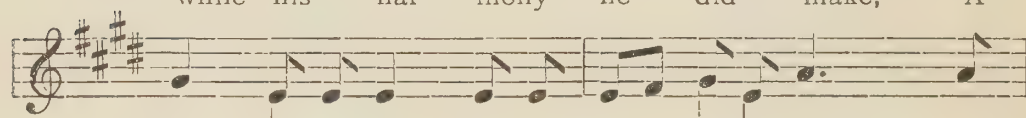
*Quickly and lightly.**mf*

1. A  
2. And



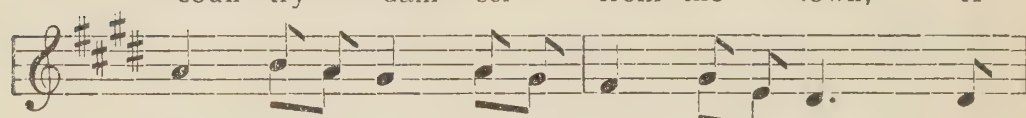
{ | m .d :d .d ,d | s<sub>1</sub> .s<sub>1</sub> ,s<sub>1</sub> :r .s }

shep - herd sat him un - der a thorn, He  
while his har - mony he did make, A



{ | m .d ,d :d .d ,d | d ,r .m ,d :f .f }

pulled out a pipe and be - gan for to play; It  
coun - try dam - sel from the town, A



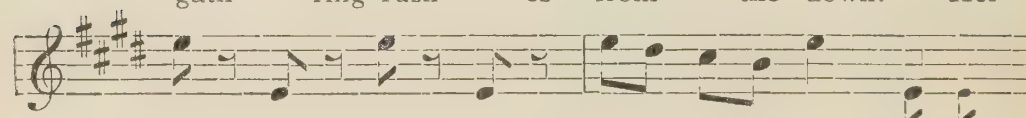
{ | f .s ,f :m :f ,m | r .m ,d :t<sub>1</sub> .t<sub>1</sub> }

was on a mid - summer day in the morn, For  
bas - ket on her arm she had, A -



{ | d .d :l<sub>1</sub> .t<sub>1</sub> | t<sub>1</sub> .d :d .d<sup>1</sup> }

hon - our of that hol - i - day. A  
gath - 'ring rush - es from the down. Her

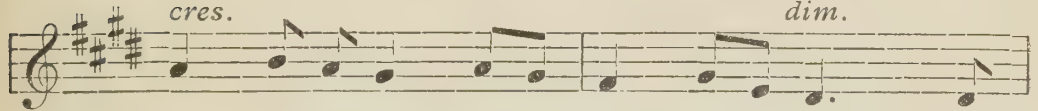


{ | d<sup>1</sup> , .d , :d<sup>1</sup> , .d , | d<sup>1</sup> ,t .l ,s :d<sup>1</sup> .d ,d }

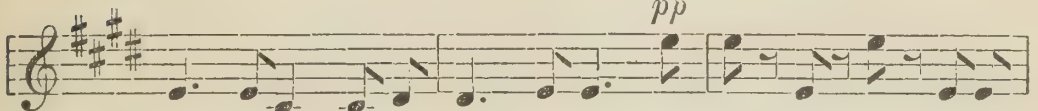
dit - ty he did chant a - long, That  
bon - grace was of wend - ed straw, From the



{ | d .r ,d :t | .d ,t | l ,l ,l :f . ,f {  
 goes to the tune of 'Ca-ter Bor - dee,' And  
 sun's beams her face to free, And



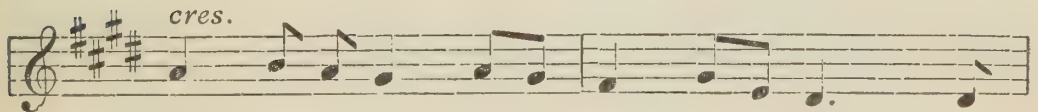
{ | f .s ,f :m .f ,m | r .m ,d :t | . ,t | }  
 this was the bur - den of his song : If  
 thus she be - gan when she him saw— If



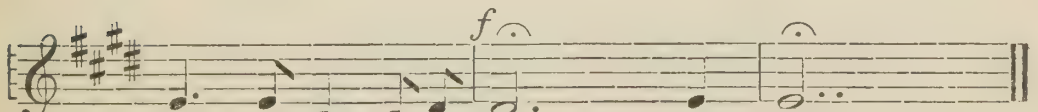
{ | d .,d :l ,l ,t | t , .d :d .,d | d , .d , :d , .d ,d {  
 thou wilt pipe, lad, I'll dance to thee, To thee, to thee, derry  
 thou wilt pipe, lad, I'll dance to thee, To thee, to thee, derry



{ | d ,t ,l ,s :d ,d | d .r ,d :t ,d ,t | l ,l ,l :f . ,f {  
 derry to thee, To thee, to thee, derry derry to thee, And



{ | f .s ,f :m .f ,m | r .m ,d :t | . ,t | }  
 this was the bur - den of his song : If



{ | d .,d :l ,l ,t | t , : - .d | d : - . , ||  
 thou wilt pipe, lad, I'll dance to thee.

20

## The Oak and the Ash

*Moderato.* *rit.* *a tempo.*  
*mf*

Lah is F. } Two measures | l<sub>1</sub> : l<sub>1</sub>. t<sub>1</sub> | r. d : t<sub>1</sub>. l<sub>1</sub> | l<sub>1</sub>. se : se : l<sub>1</sub> | t<sub>1</sub> : m<sub>1</sub> }

Symphony. } 1.A

} | l<sub>1</sub> : l<sub>1</sub>. t<sub>1</sub> | d : t<sub>1</sub>. l<sub>1</sub> | t<sub>1</sub> : t<sub>1</sub>. d | r : d. t<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub>. t<sub>1</sub> | d : t<sub>1</sub>. l<sub>1</sub> }

North-Countrie lass up to London did pass, Al-though with her na-ture it

*dim.*

{ | se : m<sub>1</sub>. re | m : m. f | s : m. r | d : t<sub>1</sub>. d | r : t<sub>1</sub>. l<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub>. t<sub>1</sub> }

did not a-gree, Which made her repent and so of - ten la-ment, Still

*p*

{ | d : t<sub>1</sub>. l<sub>1</sub> | se : l<sub>1</sub>. t<sub>1</sub>. t<sub>1</sub> | l<sub>1</sub> : m<sub>1</sub>. re | m : m. f | s : m. r | d : t<sub>1</sub>. d }

wish-ing a-gain in the North for to be. O the oak and the ash, and the

{ | r. d : t<sub>1</sub>. l<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub>. t<sub>1</sub> | d : t<sub>1</sub>. l<sub>1</sub> | se : l<sub>1</sub>. t<sub>1</sub>. t<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub>. s<sub>1</sub> | l<sub>1</sub> : - ||

bonny rowan tree Do flourish at home in the North Countrie.

*p* 2 Fain | 'would 'I 'be 'in the | 'North Coun-'trie,  
*cr.* 'Where the | 'lads 'and the 'las-'ses are | 'mak-'ing of 'hay;  
*mf* 'There | 'should 'I 'see 'what is | 'pleas-'ant to 'me,  
 'A | 'mischief 'light on 'them 'en- | 'ticed 'me a-'way.  
*dim.* O the oak, and the ash, and the bonny rowan tree  
*p* Do flourish most bravely in our countrie.

\*

*cr.* 3 Since | 'I 'came 'forth 'of the | 'pleas-'ant 'North  
           'There's | 'noth-'ing de-'light-'ful I | 'see 'doth a-'bound ;  
*f*       'They | 'ne-'ver can 'be 'half so | 'mer-'ry as 'we,  
           'When | 'we 'are a-'dan-'cing of | 'Sel-'linger's 'Round.  
       O the oak, and the ash, and the bonny rowan tree  
       Do flourish at home in our own countrie.

\**mf*4 'The | 'ewes 'and the 'lambs, 'with the | 'kids 'and their 'dams,  
           'To | 'see 'in the 'coun-'trie how | 'fine-'ly they 'play ;  
       'The | 'bells 'they do 'ring, 'and the | 'birds 'they do 'sing,  
           'And the | 'fields 'and the 'gar-'dens so | 'pleas-'ant and 'gay.  
       O the oak, and the ash, and the bonny rowan tree,  
*dim.* They flourish at home in my own countrie.

*f*     5 'At | 'wakes 'and at 'fairs, 'being | 'void 'of all 'cares,  
           'We | 'there 'with our 'lov-'ers did | 'use 'for to 'dance ;  
*dim.* 'Then | 'hard 'hap had 'I 'my ill | 'for-'tune to 'try,  
           'And | 'so 'up to 'Lon-'don my | 'steps 'to ad-'vance.  
*pp*    O the oak, and the ash, and the bonny rowan tree,  
       They flourish most bravely in our countrie.

*p*     6 'But | 'still 'I per-'ceive 'I a | 'hus-'band might 'have,  
           'If | 'I 'to the 'ci-'ty my | 'mind 'could but 'frame ;  
*cr.*    'But | 'I'll 'have a 'lad 'that is | 'North 'Country 'bred,  
           'Or | 'else 'I'll not 'marry, 'in the | 'mind 'that I 'am.  
*f*       O the oak, and the ash, and the bonny rowan tree,  
       They flourish most bravely in our countrie.

\**mf*7 'A | 'maid-'en I 'am 'and a | 'maid 'I'll re-'main  
           'Un- | 'til 'my own 'coun-'trie a- | 'gain 'I do 'see ;  
*dim.* 'For | 'here 'in this 'place 'I shall | 'ne'er 'see the 'face  
           'Of | 'him 'that's al-'lot-'ed my | 'love 'for to 'be.  
*p*       O the oak, and the ash, and the bonny rowan tree,  
       They flourish at home in my own countrie.

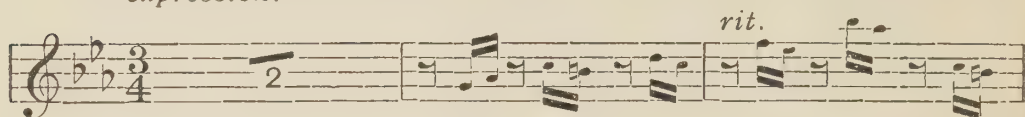
\* *p* 8 'Then fare- | 'well 'my 'daddy, 'and fare- | 'well 'my 'mammy,  
*dim.* 'Un- | 'til 'I do 'see 'you I | 'no-'thing but 'mourn ;  
*p*       'Re- | 'mem-'b'ring my 'bro-'thers, my | 'sis-'ters, and 'others  
*cr.*    'In | 'less 'than a 'year 'I | 'hope 'to re-'turn,  
*f*       'Then the | 'oak, 'and the 'ash, 'and the | 'bonny 'rowan'tree,  
       I shall | 'see 'them at 'home 'in my | 'own 'coun-'trie.



## 2 I

## Sair fyel'd, hinnie

*Rather slowly. With great freedom of tempo and much intensity of expression.*



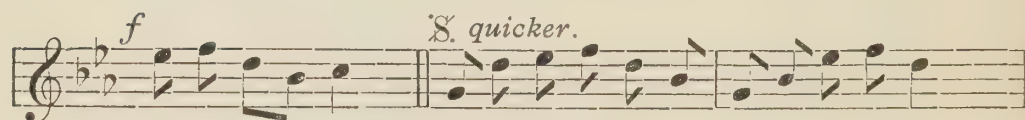
Lah is C. } Two measures | *mf*: .l,se: .t,l | .r<sup>l</sup>,d<sup>l</sup>: .s<sup>l</sup>,f<sup>l</sup>: .l,se }

Symphony.



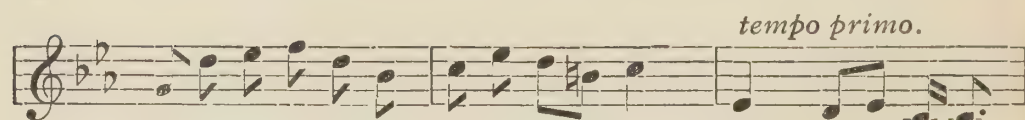
{ | d :t<sub>l</sub>.d:l<sub>l</sub>,l<sub>l</sub>- | s :s .f :m .d<sup>l</sup> | d :t<sub>l</sub>.d:l<sub>l</sub>,l<sub>l</sub>- }

Sair fyel'd hinnie, Sair fyel'd noo, Sair fyel'd hinnie,



{ | d<sup>l</sup>.r<sup>l</sup>:t .s :l || m .t :d<sup>l</sup>.r<sup>l</sup>:t .s | m .s :d<sup>l</sup>.r<sup>l</sup>:t }

Sin aa ken'd thoo. 1.Aa was young and lusty, Aa was fair and clear,



{ | m .t :d<sup>l</sup>.r<sup>l</sup>:t .s | l .d<sup>l</sup>:t .se:l | d :t<sub>l</sub>.d:l<sub>l</sub>,l<sub>l</sub>- }

Aa was young and lusty Mony a lang year. Sair fyel'd hinnie,



{ | s :s .f :m .d<sup>l</sup> | d :t<sub>l</sub>.d:l<sub>l</sub>,l<sub>l</sub>- | d<sup>l</sup>.r<sup>l</sup>:t .s :l (m) || }

Sair fyel'd noo, Sair fyel'd, hinnie, Sin aa ken'd thoo. 2. When



*Quickly.*

*f* 2 When | aa was young and lusty  
| Aa could lowp a dyke;

*Slowly.*

*p* But | now aa'm aad an' stiff  
Aa can | 'hardly 'step a 'syke.

*p* Sair fyel'd hinny, etc.

*Quickly.*

*f* 3 When | aa was five-and-twenty  
| Aa was brave and baald;

*dim. e rit.*

| Noo, at five-and-sixty,  
*pp* | A'a'm byeth 'stiff and 'cauld.

Sair fyel'd, hinny, etc.

*mf* 4 | 'Thus 'said the 'auld man  
| 'To the 'oak 'tree,  
| 'Sair 'fyel'd is 'aa  
| 'Sin aa 'ken'd 'thee.'

*cres. al f* Sair fyel'd, hinny, etc.


## 22

# The Shoemaker

*Quickly and with spirit.*

KEY  $\text{A}^b$ . { | s , . , m : f , . , r | m , . , d : r , . , t | }

{ | ḍ , r . ḍ , ḷ : ṭ . ṣ | ṣ . ḍ : ṛ . f̣ }
   
 1. My      mo - ther      sent      me


 { | m . d : r . s | | s | . d : r . m }  
 to the school To learn to be a

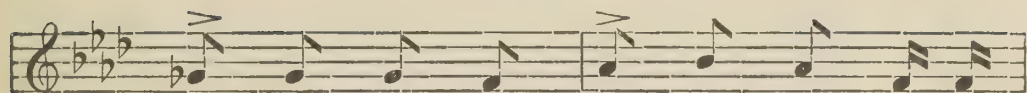
{ | d , , r : d . s | , s | s | . d : r . f }
   
 stock - ing knit - ter, But I was young and

*f* *> vehemently.*

*f. D. b.*


{ | d :t, s, | ta, f :f .m .r | ṁ .m :m .r , m }

shoe - mak-ker. Shoe - mak-ker, lea-ther cracker, Wit




{ *f* .*f* :*f* .*m* | *s* .*l* :*s* .*m* ,*m* }

all his stink - ing dirt - y wat - ter, I



{ *f* .*f* :*f* .*m* ,*r* | *m* .*m* :*m* :*r* ,*m* }

wish a thou - sand deaths I'd died Ere



*no rit.* *end abruptly.* D.C.

*A<sup>b</sup> t.* { *r* *s* *l* .*d* :*r* .*f* | *d* :*t* *l* .*s* | ? ||

I had wed a shoe - mak - ker.

*p* 2 His | hands are like a | cuddy's houghs,  
 His | face is like the | high-lowed leather,  
*cr.* His | ears are like I | don't know what,  
 His | hair is like a | bunch of heather.  
*f* | Shoemaker, | leather cracker,  
 | Stinking kit and | rotten leather,  
 I | wish a thousand | deaths I'd died  
 Ere | I had wed a | shoemaker.

*f* 3 He | sent me for a | pint of wine,  
 And | I brought him a | pint o' watter,  
*p* But | he played me as | good a trick,  
*cr.* He | made my shoes o' | rotten leather.  
*mf* | Shoemaker, | leather strapper,  
 | Three rows o' | rotten leather,  
*cr.* | Balls o' wax and | stinking watter,  
*f* | Who would have a | shoemaker?

## 23 ✓ When this old hat was new

*Allegretto.* *mf*

KEY **F.** { *Two measures* | *Symphony.* | *d :r :m | s<sub>1</sub> :- :l<sub>1</sub> | d :r :m | d :- :- } 1. Oh,*

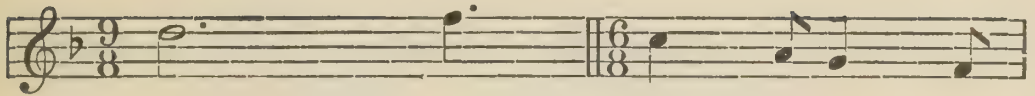
{ *m :- :d | l<sub>1</sub> :- :d | s<sub>1</sub> :- :l<sub>1</sub> | d :- :d | m :- :s<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> }*  
 what a poor old man am I, Come list - en to my

{ *d :- :- | :- :d | m :- :d | l<sub>1</sub> :- :d | s<sub>1</sub> :- :l<sub>1</sub> | d :- :d }*  
 song, Pro-vi - sion it is twice as dear As

*p* *cres.*

{ *m :- :s<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | d :- :- | :- :m | s :- :l | s :- :m }*  
 that when I was young, As that when I was

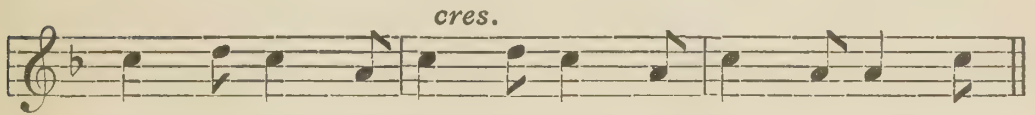
{ *s :- :l | s :- :m | s :- :m | m :- :s ||*  
 young, my boys, And youth stood on my



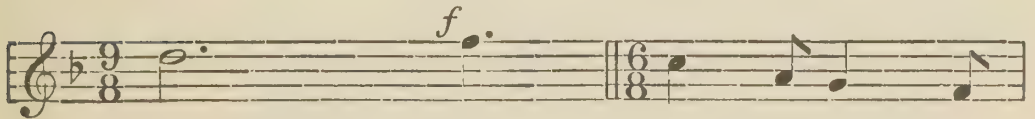
(Nine-pulse measure.) (Six-pulse measure.)  
 { | 1 :- :- | - :- :- | d' :- :- || s :- :m | r :- :d }  
 brow, Oh, how we used to



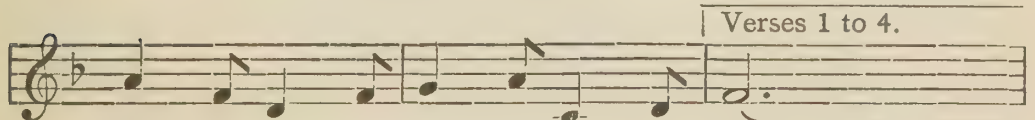
*mf*  
 { | m :- :d | l :- :d | r :- :m | s :- :l | d :- :- | - :- :m }  
 dance and sing When this old hat was new. When



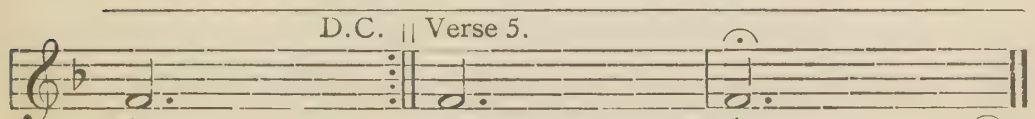
*cres.*  
 { | s :- :l | s :- :m | s :- :l | s :- :m | s :- :m | m :- :s ||  
 this old hat was new, my boys, When this old hat was



*f*  
 (Nine-pulse measure.) (Six-pulse measure.)  
 { | 1 :- :- | - :- :- | d' :- :- || s :- :m | r :- :d {  
 new, Oh, what a swag - g'ring



Verses 1 to 4.  
 { | m :- :d | l :- :d | r :- :m | s :- :l | d :- :- | - :- :- }  
 blade was I When this old hat was new.



D.C. || Verse 5.  
 { | - :- :- | - :- :- || d :- :- | - :- :- | - :- :- | - :- :- ||  
 new.



*f* 2 Oh, when the harvest did come on  
 We all went out to shear;  
 We spent our time in merriment,  
 With laughter and good cheer.  
 And when we got our corn all cut  
 And thrown upon a mow,  
 The shearers' grog went merrily round,  
 When this old hat was new.  
 When this, etc.

*mf* 3 Oh, when the good man of the house,  
 He did his table grace,  
 Us servants then we did come in  
 And took our proper place;  
*p* The good wife, with a modest face,  
*cr.* Gave every one his due;  
 And that was in my youthful days,  
*f* When this old hat was new.  
 When this, etc.

*mf* 4 Oh, when the Romans of this land  
 They did their commons give,  
 'Twas unto those that were their foes  
 And that that they might live;  
 They live content, they pay their rent,  
 Their taxes are but few,  
*dim.* And that was in my youthful days,  
*p* When this old hat was new.  
*cr.* When this, etc.

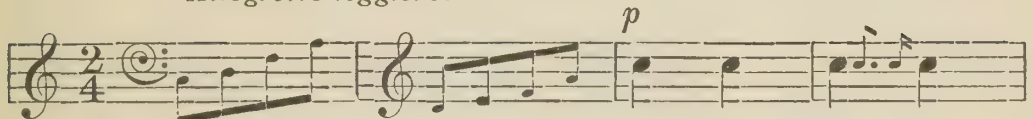
*f* 5 It's near to four-score years ago,  
 The truth I do declare;  
 Oh, men they took each other's words,  
 And thought it very fair;  
 Nae bonds nor bills was then required,  
 Then words were a' so true;  
*dim.* And that was in my youthful days,  
*p* When this old hat was new.  
*cr.* When this, etc.

24

# Wrap up

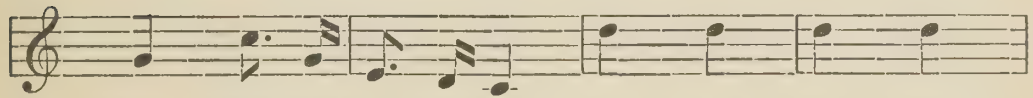
*Allegretto leggiero.*

*p*

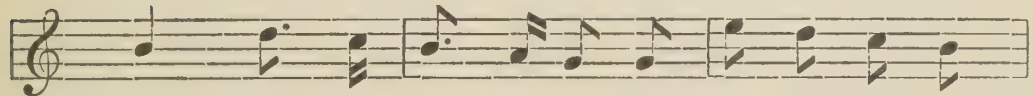


KEY C. { | d<sub>1</sub> . r<sub>1</sub> : f<sub>1</sub> . l<sub>1</sub> | r . m : f . l | d<sup>l</sup> : d<sup>l</sup> | d<sup>l</sup> : d<sup>l</sup> }  
 { | d<sub>1</sub> . r<sub>1</sub> : f<sub>1</sub> . l<sub>1</sub> | r . m : f . l | d<sup>l</sup> : d<sup>l</sup> | d<sup>l</sup> : d<sup>l</sup> }

1. Wrap up, rowl up,
2. Red - lipped, ro - sy-cheeked,



{ | s : d<sup>l</sup> „s | m „r : d | r<sup>l</sup> : r<sup>l</sup> | r<sup>l</sup> : r<sup>l</sup> }  
 rowl up the feet - ie on't, Wrap up, rowl up,  
 just like the mo - ther on't, Black - haired, knock - kneed,



{ | t : r<sup>l</sup> „d<sup>l</sup> | t „l : s . s | m<sup>l</sup> . r<sup>l</sup> : d<sup>l</sup> . t }  
 rowl up the feet - ie on't, We nev - er knew we  
 just like the fa - ther on't, We nev - er knew we



{ | l . s : l . t | d<sup>l</sup> . t : d<sup>l</sup> . r<sup>l</sup> | m<sup>l</sup> . d<sup>l</sup> : d<sup>l</sup> ||  
 had a bairnie Till we heard the greet-in' on't.  
 had a bairnie Till we heard the greet-in' on't.

## III.—SONGS OF LOVE

25

## Bobby Shaftoe

*Quickly and lightly.*

*sf* *8. p*

KEY A. { *trem.*  $d^1$  :— |  $d^1$  :— ||  $d$  . $d$  : $d$  . $f$  |  $m$  . $s$  : $m$  . $d$  }

Bob-by Shaf-toe's gone to sea,

{  $s_1$  . $s_1$  : $s_1$  . $d$  |  $t_1$  . $r$  : $t_1$  . $s_1$  |  $d$  . $t_1$  : $d$  . $f$  }

Sil-ver buckles on his knee, He'll come back and

{  $m$  . $s$  : $m$  . $d$  |  $r$  . $f$  : $r$  . $t_1$  |  $d$  : $d$  || }

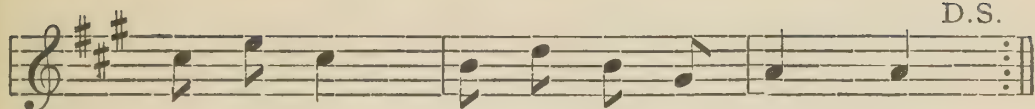
mar-ry me, Bon-ny Bob-by Shaf-toe.

*pp*

{  $m$  . $s$  : $m$  . $d$  |  $m$  . $s$  : $m$  . $m$  }

1. Bob-by Shaf-toe's bright and fair.  
*cres.* 2. Bob-by Shaf-toe's tall and slim, He's  
*mp.* 3. Bob-by Shaf-toe's gett'n a bairn

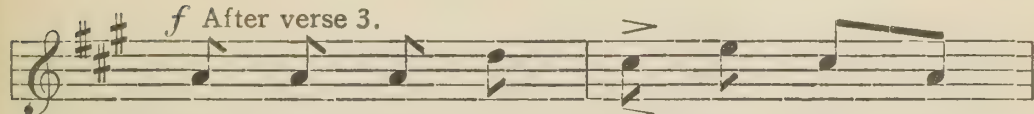
D.S.



{ | m .s :m | r .f :r .t<sub>1</sub> | d :d ||

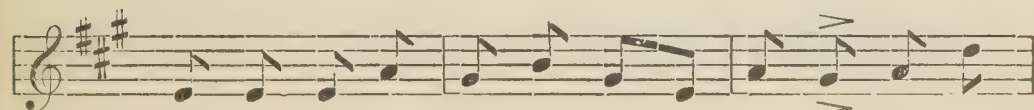
ev - er - mair, Bon-ny Bob-by Shaf - toe.  
 keek at him! Bon-ny Bob-by Shaf - toe.  
 on his knee, Bon-ny Bob-by Shaf - toe.

*f* After verse 3.



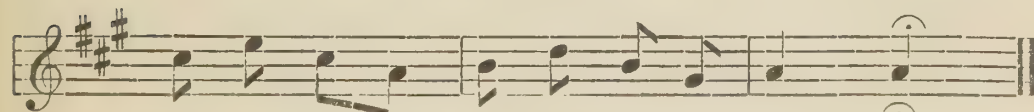
{ | d .d :d .f | m .s :m .d } }

Bob - by Shaf - toe's been to sea,



{ | s<sub>1</sub> .s<sub>1</sub> :s<sub>1</sub> .d | t<sub>1</sub> .r :t<sub>1</sub> .s<sub>1</sub> | d .t<sub>1</sub> :d .f } }

Sil - ver buck-les on his knee; He's come back and



{ | m .s :m .d | r .f :r .t<sub>1</sub> | d :d ||

mar - ried me, Bon-ny Bob-by Shaf - toe.

## 26 Blow the wind southerly

*p Allegretto.* *rit.*

KEY G. { | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | }

*mf a tempo.*

{ | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | }

1. Blow the wind souther - ly, souther - ly, south - er - ly,  
*p* 2. Blow the wind souther - ly, souther - ly, south - er - ly,  
*f* 3. Blow the wind souther - ly, souther - ly, south - er - ly,

{ | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : r : t<sub>1</sub> | d :- :- } }

Blow the wind south o'er the bon - ny blue sea;  
 Blow the wind south that my lov - er may come;  
 Blow, bon - ny breeze, o'er the bon - ny blue sea;

*p*

{ | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | }

- Blow the wind souther - ly, south - er - ly, souther - ly.  
*pp* Blow the wind souther - ly, south - er - ly, souther - ly,  
*p* Blow the wind souther - ly, south - er - ly, souther - ly,

*mf*

{ | m : r : d | s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : r : t<sub>1</sub> | d :- :- .m }

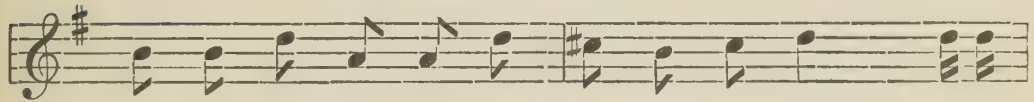
Blow, bon - ny breeze, my lov - er to me. They  
 Blow, bon - ny breeze, and bring him safe home. *p* I  
 Blow, bon - ny breeze, and bring him to me.





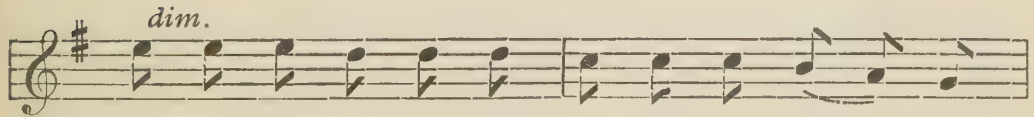
{ | m : m : s | r : r : s | d : r : d | t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> {

told me last night there were ships in the off - ing, And  
stood by the light-house the last time we part-ed, *dim.* Till  
Is it not sweet to hear the breeze sing-ing, As



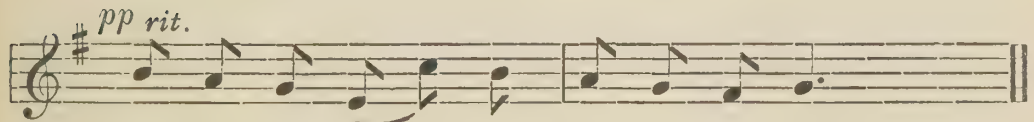
{ | m : m : s | r : r : s | fe : m : fe | s :- : s . s {

I hur - ried down to the deep roll - ing sea; But my  
dark - ness came down o'er the deep roll - ing sea! *pp* And no  
light - ly it comes o'er the deep roll - ing sea? *cr.* But



{ | l : l : l | s : s : s | f : f : f | m : r : d {

eye could not see it, wher-ev - er might be it, The  
long - er I saw the bright bark of my lov - er—  
sweet-er and dear-er by far when 'tis bringing *f* The

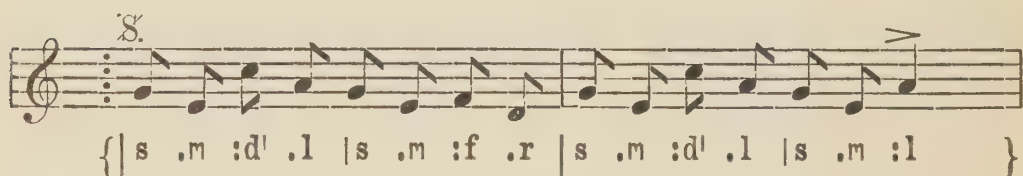
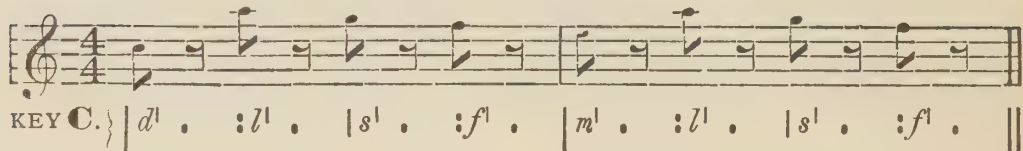


{ | m : r : d | l<sub>1</sub> : f : m | r : d : t<sub>1</sub> | d :- :- ||

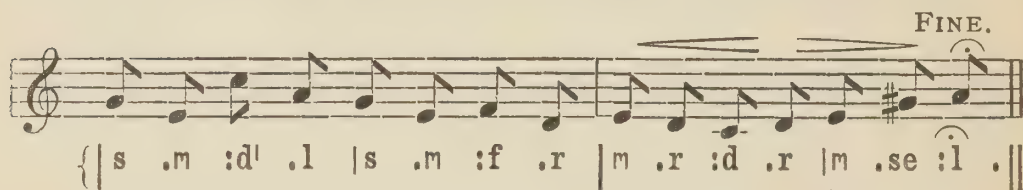
bark that is bear-ing my lov - er to me.  
Blow, bon-ny breeze, and bring him to me.  
bark of my true love in safe - ty to me.

27

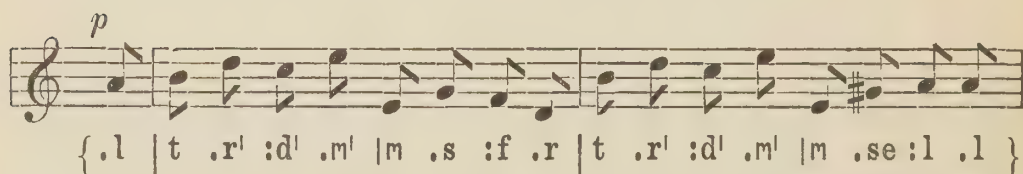
## O the bonny fisher lad

*Quickly and lightly, not smoothly.*

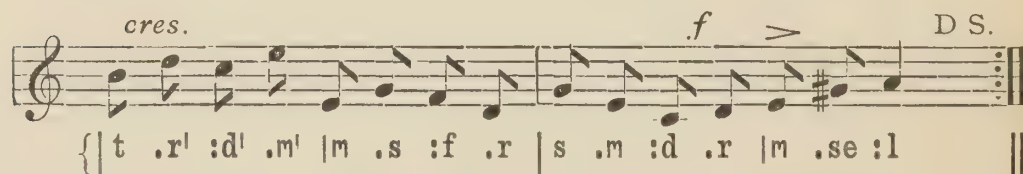
O the bonny fish-er lad, That brings the fishes frae the sea,



O the bon-ny fish er lad, The fish-er lad gat had o' me.



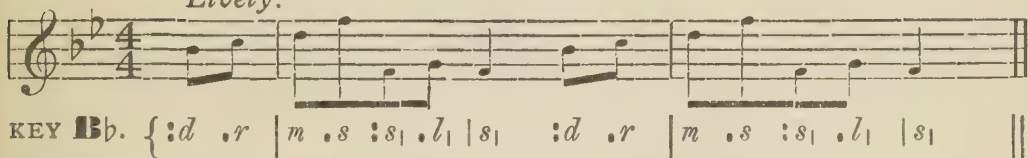
1. On Bamboroughshire's rocky shore, Just as you en - ter Bou-mer Raw, There  
 pp 2. My mother sent me out one day To gather cockles frae the sea ; But  
 f 3. A sail - or I will never marry, Nor soldier, for he's got no brass ; cr. But



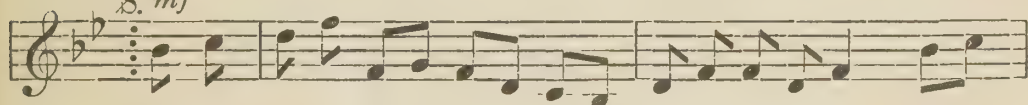
lives the bon-ny fish-er lad, The fish-er lad that bangs them a' .  
 I had not been lang away cr. When the fisher lad gat had o' me.  
 I will have a fisher lad, ff Be-cause I am a fish er lass.

# 28 Doon the Waggon Way

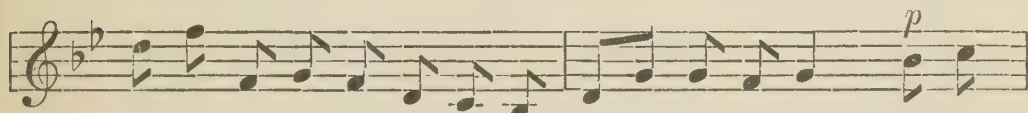
*Lively.*



*mf*

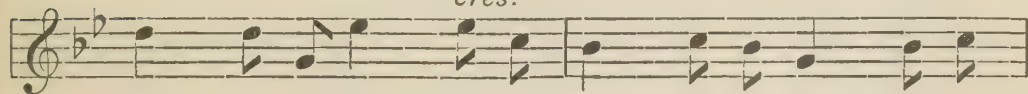


1. Saw ye owt o' ma lad Gan doon the waggon way, His



poc ket full o' money And his poke full o' hay? La la

*cres.*



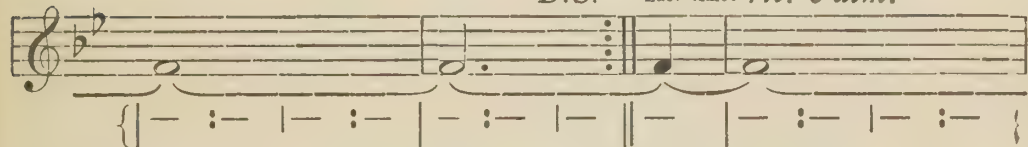
la la la la la la la la la la la

*cres.*

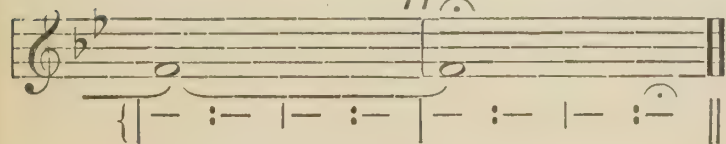


la la la la la la la la la la la.

D.S. Last time. *rit. e dim.*



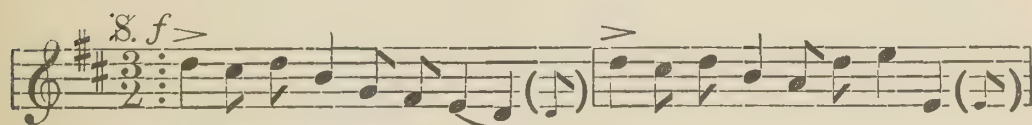
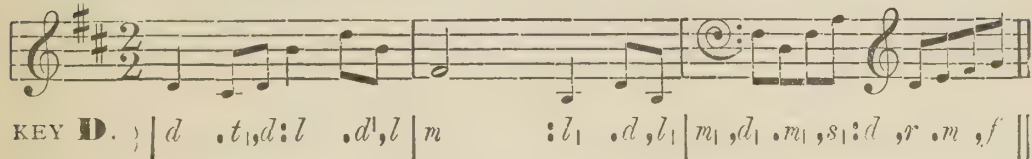
*pp*



- mf* 2 Aye, but he's a bonny lad  
 As ever you did see,  
 Tho' he's 'sair 'frowsy freckled  
 And he's blind of an e'e.  
 La, la, la, etc.
- pp* 3 He's 'sweet as is honey,  
 And as 'straight 'as a tree;  
 And ne'er a ane there is can see  
 That 'black is 'iv his e'e.  
 La, la, la, etc.
- p* 4 'There's 'ne'er a 'lad like 'ma 'lad  
 Drives a staith on Tyne;  
 Tho' 'coal-'black on 'workday,  
*cr.* On 'holi-'day he's fine.  
*f* La, la, la, etc.
- mf* 5 Ma lad's a 'bonny 'lad,  
 The bonniest I see,  
 'Wiv his 'fine 'posey 'waist-'coat  
 And 'buckles 'at his knee.  
 La, la, la, etc.
- f* 6 Wiv his siller 'in his 'hand,  
 'And wi' love' 'in his e'e,  
 'Yon-'der I see ma canny lad  
 A-coming to me.  
 La, la, la, etc.

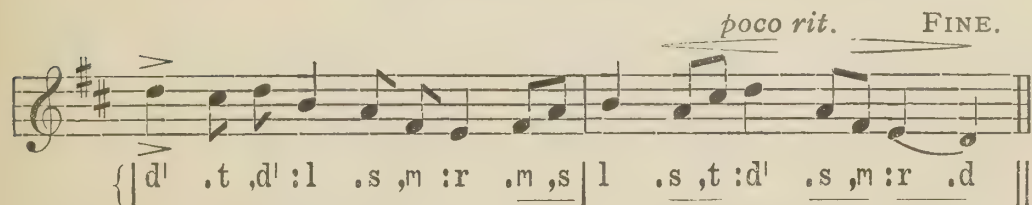
29

## The Hexhamshire Lass

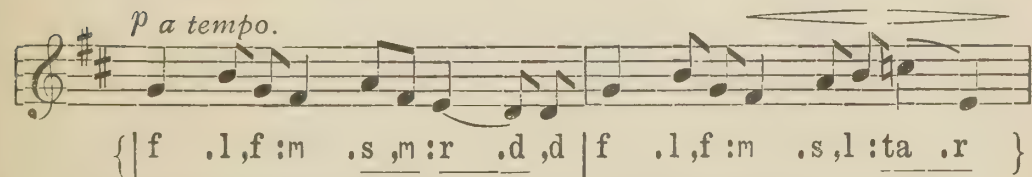
*Quickly and rhythmically.*

{ | *d*<sup>l</sup> . *t*, *d*<sup>l</sup>:*l* . *f*, *m*:*r* . *d* (*d*) | *d*<sup>l</sup> . *t*, *d*<sup>l</sup>:*l* . *s*, *d*<sup>l</sup>:*r*<sup>l</sup> . *r* (*r*) }

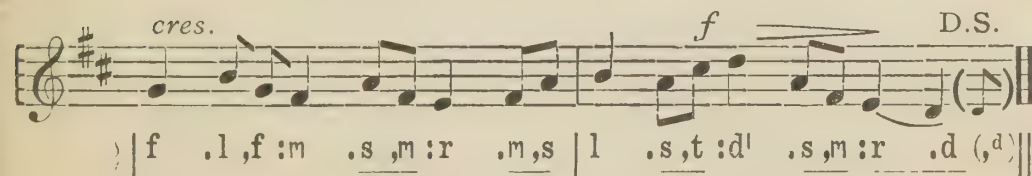
1. Hey for the buff and the blue, Hey for the cap and the feather,



Hey for the bonny lass true, That lives in Hex ham - shire.



Through by the Sai - by Syke, And o-ver the moss and the mire.



I'll go to see my lass, That lives in Hex-hamshire.



(II)

*p* 2 Her | 'fa-'ther 'loved 'her "well,  
           Her | 'mo-'ther 'loved 'her 'bet-'ter,  
*cr.* I | 'love 'the 'lass 'my-'sel,'  
*dim.* 'But, a- | 'las! 'I 'can-'not 'get 'her.  
           Through by the Saiby Syke, etc.

(II)

(I)

*pp* 3 | 'Oh, 'this 'love, 'this "love,  
           | 'Of 'this 'love 'I'm 'wear-'y,  
           | 'Sleep 'I 'can 'get 'none,  
           'For | 'think-'ing 'on 'my 'dear-'y.  
           Through by the Saiby Syke, etc.

(I)

\*

*p* 4 My | 'heart 'is 'like 'to "break,  
*cr.* My | 'bo-'som 'is 'on "fire,  
           So | 'well 'I 'love 'the 'lass,  
*f* "That | 'lives 'in 'Hex-'ham-"shire.  
*f* Through by the Saiby Syke, etc.

(I)

\*

*pp* 5 Her | 'pet-'ti-'coat 'is "silk,  
           And | 'plat-'ed 'round 'with 'sil-'ler,  
           Her | 'shoes 'are 'tied 'with 'tape;  
*cr.* 'She'll | 'wait 'till 'I 'go 'till 'her.  
*mf* Through by the Saiby Syke, etc.

(I)

(I)

*p* 6 Were | 'I 'where 'I 'would "be,  
           | 'I 'would 'be 'be-'side 'her;  
*dim.* But | 'here 'a 'while 'I 'must 'be,  
*pp* What- | 'e-'ver 'may 'be-'tide 'her.  
*pp* Through by the Saiby Syke, etc.

(II)

(II)

*f* 7 | 'Hey 'for the 'thick 'and the "thin,  
           | 'Hey 'for the 'mud 'and the "mire,  
           And | 'hey 'for the 'bon-'ny 'lass  
           'That | 'lives 'in 'Hex-'ham-"shire.  
*ff* Through by the Saiby Syke, etc.

(II)

30

# The Keel Row

*S. Lively.*

KEY **F**. *f* | *m* : *d* *f* | *m* : *d* *f* | *m* : *d* *f* | *m* : *d* *f* | *m* : *d* *f* }

1. As

*f* | *m* : *d* *m* | *f* : *r* *f* | *m* : *d* *m* | *r* . *t* | *s* . *f* }

I came thro' Sand-gate, thro' Sand-gate, thro' Sand-gate, As

*p* | *m* : *d* *m* | *f* : *r* *f* | *m* *d* : *r* *t* | *d* : - *f* }

I came thro' Sand - gate I heard a las - sie sing, As

*f* | *m* : *d* *m* | *f* : *r* *f* | *m* : *d* *m* | *r* . *t* | *s* . *f* }

I came thro' Sand-gate, thro' Sand-gate, thro' Sand - gate, As

*f* | *m* : *d* *m* | *f* : *r* *f* | *m* *d* : *r* *t* | *d* : ( *f* ) }

I came thro' Sand - gate, I heard a las - sie sing :


*f* | *m* . *s* : *s* *d* | *l* : *s* *f* | *m* : *d* *m* | *r* . *t* | *s* . ( *f* ) }

Weel may the keel row, the keel row, the keel row,

*f* | *m* . *s* : *s* *d* | *l* : *s* *f* | *m* *d* : *r* *t* | *d* : }

Weel may the keel row, that my lad - die's in.

*p*



{ | m . s : s „d' | l : s „f | m : d „m | r . t | s | }

Weel may the keel row, the keel row, the keel row,

*cres.* *f* *D.S.*



{ | m . s : s „d' | l : s „f | m „d : r „t | d :- „ | }

Weel may the keel row, that my laddie's in.

*f* 2 Oh, wha's like ma Johnnie,  
 Sae leish, sae blithe, sae bonny?  
 He's | foremost 'mang the | mony  
 Keel lads o' coaly Tyne.  
 (*Repeat p*)

*p* He'll set and row sae tightly,  
 Or in the dance—sae sprightly—  
 He'll cut and shuffle sightly;  
 'Tis true—were he not mine.  
 (*Repeat cres. al f*)

*mf* 3 He wears a blue bonnet,  
 Blue bonnet, blue bonnet,  
 He wears a blue bonnet,  
 A dimple in his chin;  
 (*Repeat pp*)

*mf* And weel may the keel row,  
 The keel row, the keel row,  
*cr.* And weel may the keel row,  
*f* That my laddie's in.  
 (*Repeat pp cres. al ff*)

31

## Madam, I will buy you

*S. Moderato.*  $\text{>}$

KEY A. } |  $d_2$  :  $d_1$  |  $d$  :— |  $d_2$  :  $d_1$  |  $d$  :— .  $s_1$  {

1. (HE.) 'Tis  
2. (HE.) 'Tis  
*mf* 3. (HE.) 'Tis

{ |  $d, d, -$  :  $d$  .,  $r$  |  $d$  :  $s_1$  .  $s_1$  |  $d$  .  $r$  :  $m$  .  $f$  |  $s$  :— .  $s$  }

Madam, I will buy you a pennyworth of pins, To  
Madam, I will buy you a fine silk-en gown, With  
Madam, I will give you the keys of my chest, *mf* With

{ |  $f$  :  $f$  .  $f$  |  $m$  :  $s$  .  $m$  |  $r$  .,  $m$  :  $r$  .  $d$  |  $d$  .  $t_1$  :  $l_1$  .  $s_1$  }

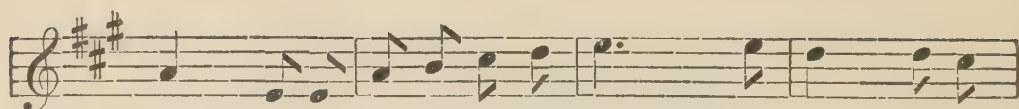
pin up your floun - ces as likewise oth - er things, If you'll  
three yards of floun - ces to dab - ble on the ground, If you'll  
hous - es and lands, and all I pos - sess, If you'll

{ |  $d$  : |  $r$  : .  $f$  |  $m$  :  $d$  .,  $d$  |  $d$  :— {

walk, walk with me a - ny-where.  
walk, walk with me a - ny-where.  
walk, walk with me a - ny-where.

{ |  $d_1$  :— |  $d_1$  :  $d$  |  $d^1$  :— .  $s_1$  |  $d$  .,  $d$  :  $d$  .,  $r$  }

(SHE) No, Sir, I won't ac-  
(SHE) *mf* No, Sir, I won't ac-  
(SHE) *f* No, Sir, I won't ac-



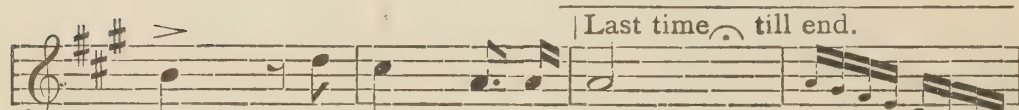
{ | d : s | s | d . r : m . f | s :- . s | f : f . m {

cept of your pennyworth of pins, To pin up my  
cept of your fine silk-en gown With three yards of  
cept of the keys of your chest, *mf* With hous - es and



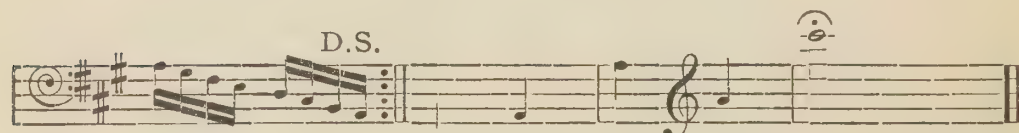
{ | m : s . m | r . m : r . d | d . t | l | s | d : {

floun - ces and likewise oth-er things, Nor I won't  
floun - ces to dab-ble on the ground, Nor I won't  
lands, and all you pos-sess, Nor I won't



{ | r : . f | m : d . d | d : - | d , t | l | s | f | m | r | d | {

walk with you a - ny-where.



(BASS)

{ | d , t | l | s | f | m | r | d | d<sub>2</sub> : d | d : d | m<sup>l</sup> : - ||

*Slower :*

HE.—*p* 4 'Tis Madam, I will give you the 'keys 'of my 'heart,  
That your heart and my heart may never, never part,  
If you'll walk, walk with me anywhere.

SHE.—*pp* 5 Oh, Sir, I will accept of the keys of your heart,  
That your heart and my heart may never, never part,

*Both.*

SHE.—*cr.* { And I'll walk, walk with you (*f*) anywhere.

HE.—*cr.* { And you'll walk, walk with me (*f*) anywhere.

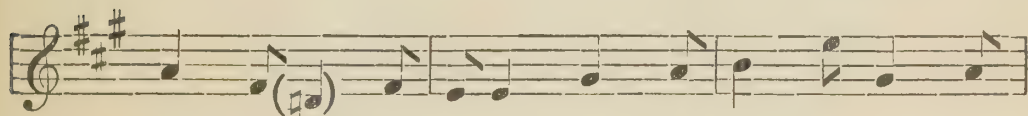


## 32 O! I hae seen the roses blaw

*Dreamily.*

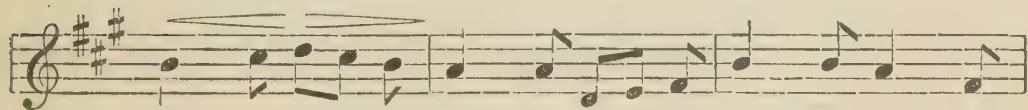
KEY A. { | s<sub>1</sub> :- l<sub>1</sub> : t<sub>1</sub> d | r :- :- | s<sub>1</sub> :- l<sub>1</sub> : t<sub>1</sub> d | r :- :- r | s<sub>1</sub> :- : s<sub>1</sub> | t<sub>1</sub> :- : s<sub>1</sub> {

1. O! I hae seen the  
p 2. In na - ture like a



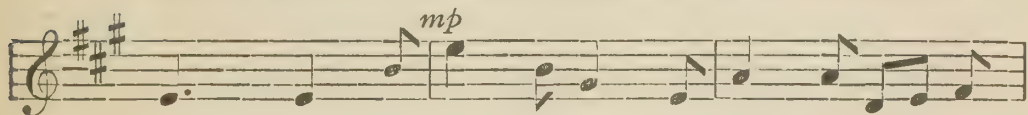
{ | d :- : l<sub>1</sub> | f<sub>1</sub> :- : l<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> :- | t<sub>1</sub> :- : d | r :- : s | t<sub>1</sub> :- : d {

ros - es blaw, The heather bloom, the broom and a', The  
sum - mer day, Transcendent as a sun - ny ray, *cr.* Hei



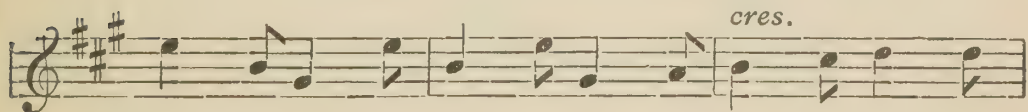
{ | r :- : m | f<sub>1</sub> : m : r | d :- : d | f<sub>1</sub> : s<sub>1</sub> : l<sub>1</sub> | r :- : r | d :- : l<sub>1</sub> {

li - ly spring as white as snaw, With all their na - tive  
shape and air is frank and gay, *dim.* With all that's sweet and



{ | s<sub>1</sub> :- :- | s<sub>1</sub> :- : r | s :- : r | t<sub>1</sub> :- : s<sub>1</sub> | d :- : d | f<sub>1</sub> : s<sub>1</sub> : l<sub>1</sub> }

splen - dour, Yet Ma - ry's sweet - er on the green, As  
ten - der, *cr.* While lav - 'rocks sing their cheer - ful lays, And



{ | s :- : r | t<sub>1</sub> :- : s | r :- : s | t<sub>1</sub> :- : d | r :- : m | f :- : f {

fresh and fair as Flo - ra's queen, Mair state - ly than the  
shepherds brush the dew - y braes, To meet wi' Ma - ry's



{ | d :- : d | f<sub>1</sub> : s<sub>1</sub> : l<sub>1</sub> | r :- : r | d :- : l<sub>1</sub> | s<sub>1</sub> :- :- | s<sub>1</sub> :- :- ||

branching bean, Or like the i - vy slen - der.  
bon - ny face, *dim.* A - mong the shades I wan - der.

\*

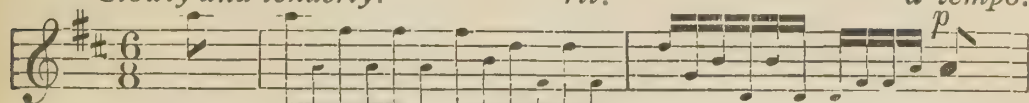
- p* 3 My captive breast, by fancy led,  
Adores the sweet and lovely maid,  
Wi' ilka smile and charm arrayed,  
To make a heart surrender.
- cr.* I love her mair than bees do flowers  
Or birds the pleasant leafy bow'rs,
- f* Her presence yields me what the showers  
To hills and valleys render.

\*

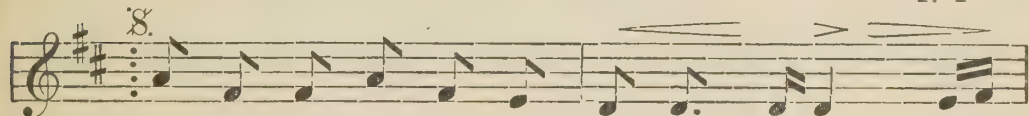
- p* 4 Could I obtain my charmer's love,  
*cr.* Mair stable than a rock I'd prove,  
With all the meekness of a dove  
To ilka pleasure hand her.
- mf* If she would like a shepherd lad,  
*cr.* I'd change my cane, my crook, and plaid,  
*f* Upon the hill tune up a reed,  
And with a song commend her.
- mf* 5 For her I'd lead a life remote,  
Wi' her I'd love a rustic cot,  
There bless kind fortune for my lot,  
*dim.* And ilka comfort lend her.
- p* Till death seals up my wearied e'e  
In troubled dreams her form I'll see;  
*rit. e dim.* Till she consents to live with me,  
*pp* In lonesome shades I'll wander.

33

## The Water of Tyne

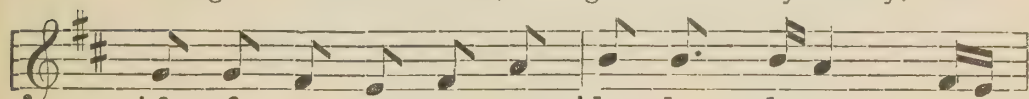
*Slowly and tenderly.**rit.**a tempo.*

KEY D. { : s<sup>1</sup> | s<sup>1</sup>.s:m<sup>1</sup>.s:m<sup>1</sup>.s | m<sup>1</sup>.l:d<sup>1</sup>.m:d<sup>1</sup>.m | d<sup>1</sup>.f:l.d:l.d | d.m:m.s:s }  
1. I



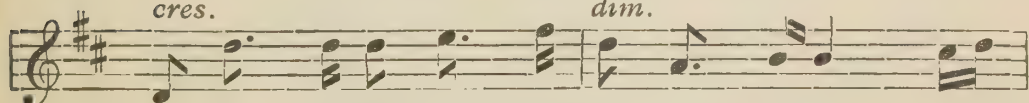
{ | s :m :m | s :m :r | d :d :- .d | d :- :r.m }

can - not get to my love if I would dee, The  
where is the boat - man, my bon - ny hin - ny! Oh  
bring me a boat - man, I'll give a - ny money, And



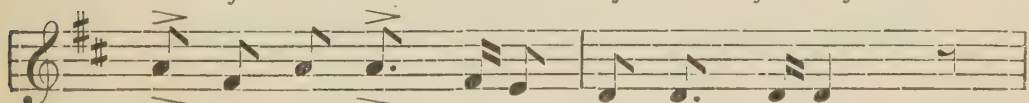
{ | f :f :m | r :m :s | l :l :- .l | s :- :m.r }

wa - ter of Tyne runs be - tween him and me; And  
where is the boat - man? *cr.* bring him to me; To  
you for your trou - ble re - ward - ed shall be, *cres.* To  
*cres.* *dim.*



{ | d :d<sup>1</sup> :- .d<sup>1</sup> | d<sup>1</sup> :r<sup>1</sup> :- .m<sup>1</sup> | d<sup>1</sup> :s :- .l | l :- :t.d<sup>1</sup> }

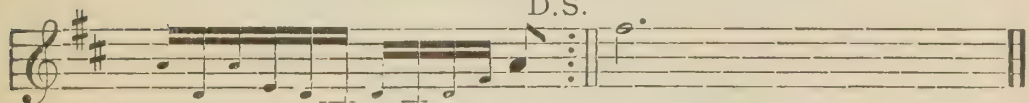
here I must stand with the tear in my e'e, Both  
fer - ry me o - ver *f* the Tyne to my honey *dim.* And  
*cr.* fer - ry me o - ver the Tyne to my honey *dim e rit.* Or



{ | s :m :s | s :- .m:r | d :d :- .d | d :- : }

sigh - ing and sick - ly my sweetheart to see.  
I will re - mem - ber the boat - man and thee.  
scull him a - cross that rough riv - er to me.

D.S.




{ | s. d :s.r :d.l | d.s :d.m :s || m<sup>1</sup> :- :- | - :- :- ||

*mf* 2. Oh  
*pp* 3. Oh

## 34 The Willow Tree; or, Rue and Thyme

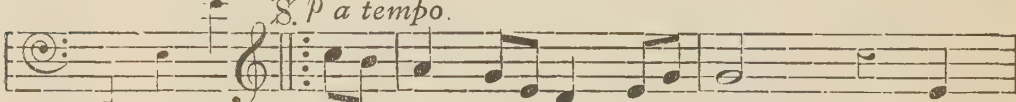
*Slowly and expressively.*

*rit.*



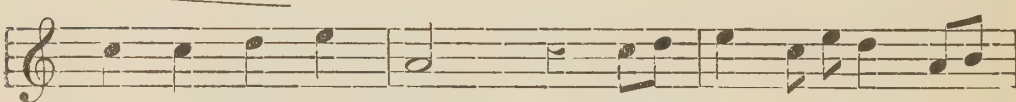
*Lah is A.* {  $\dot{d}^1$  .  $t$  |  $l$  :  $s$  .  $m$  |  $r$  :  $\dot{d}$  .  $t$  |  $l$  :  $s$  .  $m$  |  $r$  :  $t_2$  }

*S. p a tempo.*



{  $m_1$  :  $m$  |  $m^1$  ||  $\dot{d}^1$  .  $t$  |  $l$  :  $s$  .  $m$  |  $r$  :  $m$  .  $s$  |  $s$  : — | :  $m$  }

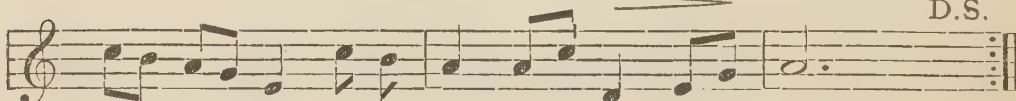
1. Be - ware, young maids, be - ware, Be -



{  $\dot{d}^1$  :  $\dot{d}^1$  |  $r^1$  :  $m^1$  |  $l$  : — | :  $\dot{d}^1$  .  $r^1$  |  $m^1$  :  $\dot{d}^1$  .  $m^1$  |  $r^1$  :  $l$  .  $t$  }

ware, and read my rhyme, And see that you keep your

*D.S.*



{  $\dot{d}^1$  .  $t$  :  $l$  .  $s$  |  $m$  :  $\dot{d}^1$  .  $t$  |  $l$  :  $l$  .  $\dot{d}^1$  |  $r$  :  $m$  .  $s$  |  $l$  : — : — ||

gar - den well, And let no one steal your thyme.

*mf* 2 Oh, | when my thyme was | new,  
*cr.* It | 'frou-'rished both 'night 'and | day,  
*dim.* Till | bye there came a | false young man  
*p* 'And he | stole my thyme a- | way.

*p* 3 And | now my thyme's all | gone,  
 And | I can plant no | new,  
*dim.* 'And the | 've'ry 'place 'where my | thyme was set  
*pp* Is | all o'ergrown with | rue.

\*

*p* 4 And | rue runs over | all,  
     And | nothing can it | stop;  
*cr.* 'But there | 'grows 'a 'flower 'in my | 'father's 'gard'en,  
*mf* They | 'call 'it the 'fair 'maid's | hope.

\*

*mf* 5 'Now, | spring up hope,' said | I,  
     And | 'be 'not a-'fraid 'of | rue,  
*cr.* 'And if | 'ev-'er that 'young 'man should | come again  
*f* He'll | surely find me | true.'

\*

*p* 6 The | gard'ner standing | by,  
     I | bade him choose for | me;  
     He | 'chose 'me the 'lily, 'the | 'violet, 'and the 'pink,  
*cr.* But | I refused all | three.

\*

*mf* 7 The | 'li-'ly 'I 're- | fused  
     Be- | cause it fades so | soon,  
     The | 'violet 'and the 'pink 'I did | 'them 'over-'look  
     And | 'vowed 'I would 'wait 'till | June.

\*

*f* 8 In | June the red rose | buds,  
     And | 'that 'is the 'flower 'for | me,  
     'But on | 'laying 'my 'hands 'on the | red rose bush  
*dim.* I | 'thought 'of the 'wil-'low | tree.

\*

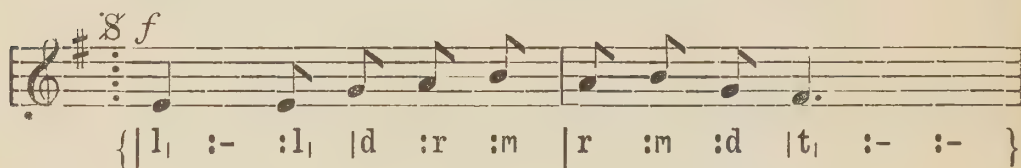
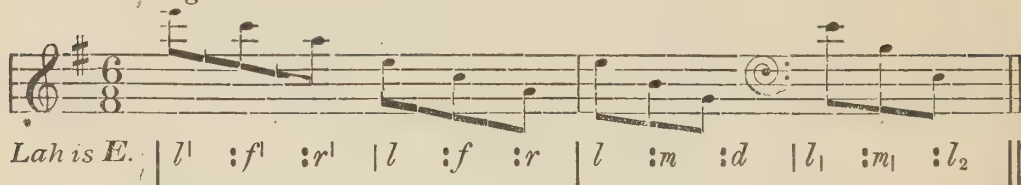
*mf* 9 The | willows they grow | long,  
     The | willows they grow | strong,  
*dim.* 'And the | 'whole 'world 'ov-'er may | 'very 'well 'know  
*p* That | 'false 'love has 'done 'me | wrong.

*pp* 10 Fare- | 'well 'to all 'fad-'ing | flowers,  
     Fare- | 'well 'to young 'love-'ly | June,  
     'For the | grass that once was | 'trodden 'under 'foot  
*cr.* Per- | 'haps 'it may 'rise 'a- | gain.

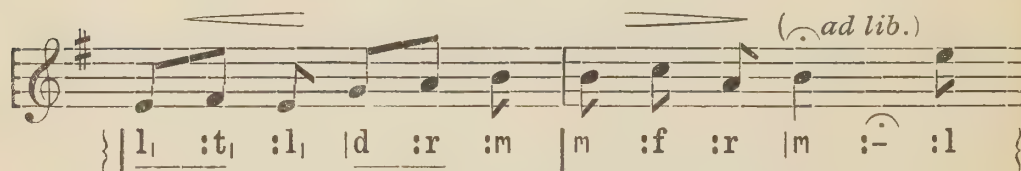


## 35

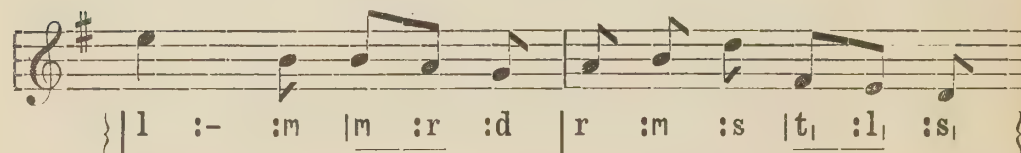
## Whittingham Fair

*Allegretto.*

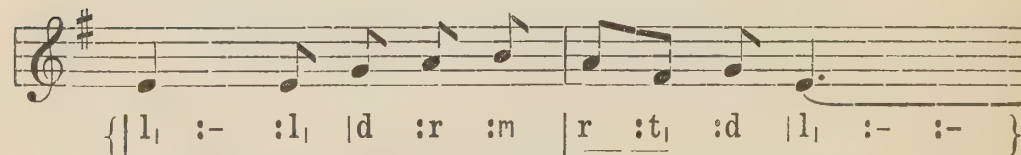
HE. 1. Are you go - ing to Whit-ting-ham Fair,  
*mf* 2. Tell her to make me a cam - bric shirt,  
*mf* 3. Tell her to wash it in yon - der well,



Pars - ley, sage, rose - ma - ry, and thyme? Re -  
 Pars - ley, sage, rose - ma - ry, and thyme; *cr.* With -  
 Pars - ley, sage, rose - ma - ry, and thyme; *cr.* Where

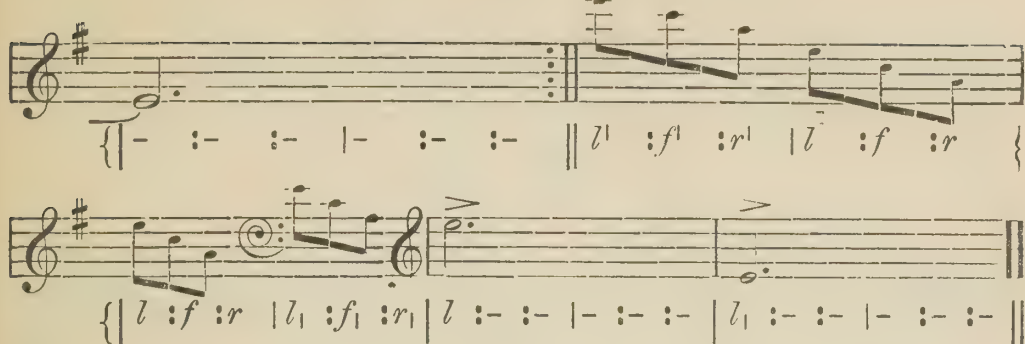


mem - ber me to one that lives there, For  
 out a - ny seam or nee - dle - work, *dim.* For  
 nev - er spring wa - ter nor rain ev - er fell, *dim.* For



once she was a true love of mine.  
 once she was a true love of mine.  
 once she was a true love of mine.

(Last time only.)



(I)

*f* 4 | 'Tell her to 'dry it on | 'yonder 'thorn, |  
Parsley, etc.,  
*cr.* Which | 'never bore 'blossom since | 'Adam was 'born,  
*ff* For once, etc.

(II)

SHE. *pp* 5 | 'Now he has 'asked me | 'questions 'three,  
Parsley, etc.,  
I | 'hope he will 'answer as | 'many for 'me,  
*cr.* For once he was a true love of mine.

(II)

*p* 6 | 'Tell him to 'find me an | 'acre of 'land,  
Parsley, etc.,  
Be- | 'twixt the salt 'water | 'and the sea-'sand,  
For once he, etc.

(II)

*p* 7 | 'Tell him to 'plough it | 'with a ram's 'horn, |  
Parsley, etc.  
*cr.* And | 'sow it all 'over with | 'one pepper-'corn,  
*mf dim.* For once he, etc.

(I)

*mf* 8 'Tell him to 'reap it with a | 'sickle of 'leather, |  
Parsley, etc.  
*cr.* And | 'bind it 'up with a | 'peacock's 'feather,  
*f* For | once he, etc.

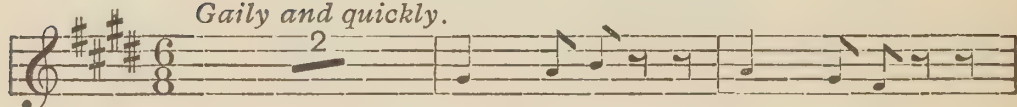
(II)

*p* 9 | 'When he has 'done and | 'finished his 'work,  
Parsley, etc.,  
*cr.* Oh, | 'tell him to 'come and he'll | 'have his 'shirt,  
*f e rit.* For once he, etc.

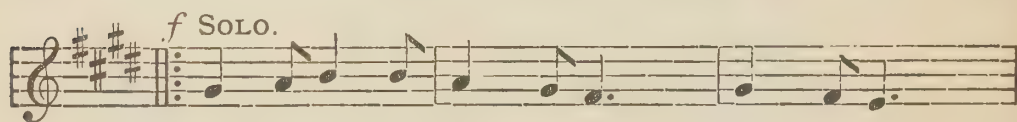
## IV.—SONGS OF THE SEA

36

## Billy Boy

*Gaily and quickly.*

KEY E. { | Two meas. Symp. | m :- : f | s : : | f :- : m | r : : | }



{ | m :- : f | s :- : s | f :- : m | r :- : - | m :- : r | d :- : - | }

1. Where have ye been all the day, Bil - ly Boy,



{ | r :- : t | d :- : - | m :- : f | s :- : s | fe :- : s | l :- : s | }

Bil - ly Boy? Where have ye been all the day, me



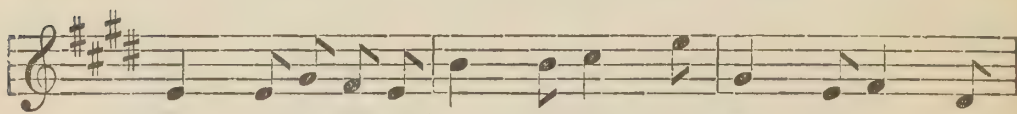
{ | fe :- : s | r :- : - | - :- : - | s :- : s | l :- : s | l :- : t | }

Bil - ly Boy? I've been walk - ing all the



{ | d' :- : t | l :- : s | l :- : s | f : m : r | d :- : t | l :- : s | }

day With me charm - ing Nan - cy Grey, And me



{ | d :- : d | m : r : d | s :- : s | l :- : d' | m :- : d | r :- : t | }

Nan - cy kit - tled me fan - cy, Oh me charm - ing Bil - ly

1st time.

Boy.

Last time.

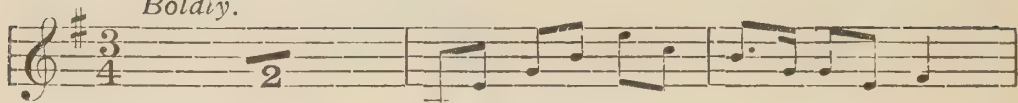
Boy.

- 2 Is she fit to be your wife, Billy Boy, Billy Boy?  
Is she fit to be your wife, me Billy Boy?  
She's as fit to be my wife  
As the fork is to the knife,  
And me Nancy, etc.
- 3 Can she cook a bit o' steak, Billy Boy, Billy Boy?  
Can she cook a bit o' steak, me Billy Boy?  
She can cook a bit o' steak,  
Aye, and make a girdle cake,  
And me Nancy, etc.
- 4 Can she make an Irish stew, Billy Boy, Billy Boy?  
Can she make an Irish stew, me Billy Boy?  
She can make an Irish stew,  
Aye, and 'Singin' Hinnies' too.  
And me Nancy, etc.

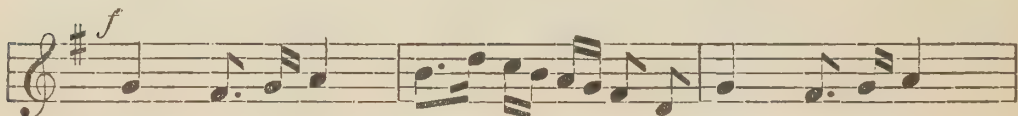
*Note.*—The indications Solo and Chorus refer to the Sailors' method of singing the Shanty, and may or may not be followed, according to inclination.

37

## Captain Bover

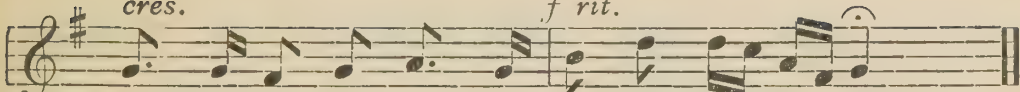
*Boldly.*

KEY **G.** } | *Two measures* |  $d_1 .l_1 :d .m :l .f$  |  $m .,d :d .l_1 :t_1$  }  
           } | *Symphony.* |





*cres.* *f rit.*

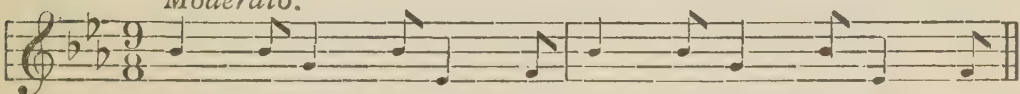


{ | d : d : t | . d : r : d | m : s : s , f , r , t | d : } ||

daur - na come a - shore For Bo - ver and his gang.

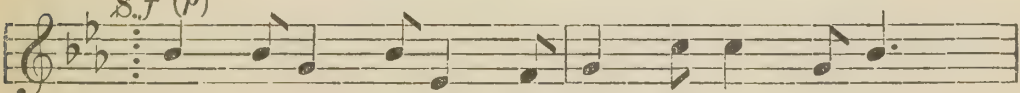
# 38 Here's the tender coming

*Moderato.*



KEY Eb. } | s :- : s | m :- : s | d :- : r | s :- : s | m :- : s | d :- : r ||


*f (p)*



{ | s :- : s | m :- : s | d :- : r | m :- : l | l :- : m | s :- : - } ||

Here's the ten - der com - ing, Press - ing all the men,

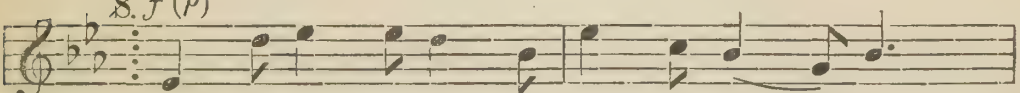
*D.S.*



{ | s :- : - | m :- : r | d :- : r | m :- : s | l :- : m | r :- : - ||

Oh! dear hin - ny, What shall we do then?

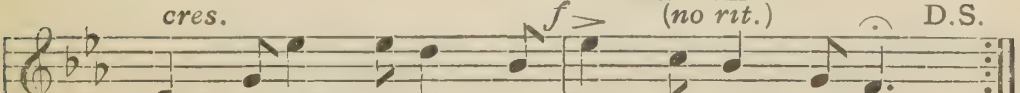
*f (p)*



{ | d :- : t | d' :- : d' | t :- : s | d' :- : l | s :- : m | s :- : - {

Here's the ten - der com - ing, Off at Shields Bar,

*cres.* *f* *(no rit.)* *D.S.*



{ | d :- : m | d' :- : d' | t :- : s | d' :- : l | s :- : m | r :- : - ||

Here's the ten - der com - ing Full of men o' war.

## 39

## Maa Bonny Lad

*Allegretto espressivo.*

KEY A. { | s<sub>1</sub> : d : m | s : f : m | r : d : t<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | d : d : d | s<sub>1</sub> : - : s<sub>1</sub> }

1. Hev ye seen owt o'

{ | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : s<sub>1</sub> | d : - : s<sub>1</sub> | s<sub>1</sub> : d : m | f : - : - | m : - : r }

maa bonny lad, And are ye sure he's weel, oh? He's

{ | d : t<sub>1</sub> : d | s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : s<sub>1</sub> | s<sub>1</sub> : d : m | s : f : m }

gyen o-wer land wiv his stick iv his hand, He's gyen te moor the

{ | r : - : - | d : - : - | d : - : d | s<sub>1</sub> : - : - | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : s<sub>1</sub> }

keel, O! 2. Yes, aa'v seen yor bonny lad, Up -

{ | d : - : s<sub>1</sub> | s<sub>1</sub> : d : m | f : - : - | m : - : r | d : t<sub>1</sub> : d | s<sub>1</sub> : - : s<sub>1</sub> }

on the sea aa spied him, His grave is green, but

{ | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : s<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> : d : m | s : f : m | r : - : - | d : - : - ||

not wi' grass; And thou'lt never lie a-side him.

## V.—CHRISTMAS SONGS

## 40 Dame, get up and bake your pies

*♩. Moderato.* *p*

KEY G. { | : :s | : :f | : :f | : :d | d :- :d | d :- :l | }

1. Oh, Dame, get up and

{ | s :- :f | m :- :- | r :- :m :f | m :- :d | r :- :m :f | m :- :d | }

bake your pies, Bake your pies, bake your pies, Oh,

{ | d :- :d | d :- :l | s :- :f | m :- :s | l :s :f | m :r :d | }

Dame, get up and bake your pies, On Christ-mas Day in the

{ | r :- :- | d :- :s | m :- :r :m | d :- :s | m :- :r :m | d :- :m | }

morn - ing. Oh, Dame, get up and bake your pies,

*cres.*

{ | f :- :m :f | r :- :m | f :- :m :f | r :- :f | m :- :r :m | d :- :s | }

bake your pies, bake your pies, Oh, Dame, get up and

*f* D.S.

{ | m :- :r :m | d :- :s | l :s :f | m :r :d | r :- :- | d :- :- || }

bake your pies On Christmas Day in the morn - ing.

*mf* 2 Oh, Dame, what makes your maidens lie, etc.

*pp* 3 Oh, Dame, what makes your ducks to die, etc.

*f* 4 Their wings are cut, and | 'they cannot fly, etc.

*Note.*—In verses 2, 3, and 4, follow the dynamic outlines of the first verse, though with a standard of strength proportionate to the beginning of the verse.

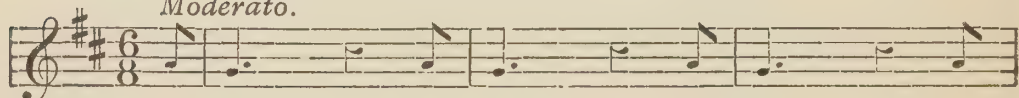
## 4 I

## I saw three ships

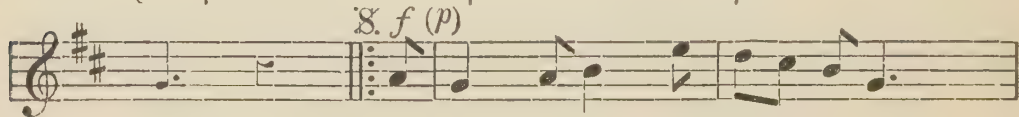
*(To be sung to the same music as No. 40.)*

- p* 1 I saw three ships come sailing by  
On Christmas Day, on Christmas Day,  
I saw three ships come sailing by  
On Christmas Day in the morning.
- mf* 2 And what was in those ships all three?  
On Christmas, etc.
- p* 3 Our Saviour Christ and his ladye,  
On Christmas, etc.
- pp* 4 Pray whither sailed those ships all three?  
On Christmas, etc.
- p* 5 Oh, they sailed into Bethlehem,  
On Christmas, etc.
- mp* 6 And all the bells on earth shall ring,  
On Christmas, etc.
- mf* 7 And all the 'angels in 'heav'n shall sing,  
On Christmas, etc.
- f* 8 And all the souls on earth shall sing,  
On Christmas, etc.
- ff* 9 Then let us all rejoice amain,  
On Christmas, etc.

## 4 2 On Chrissemis Day in the morning

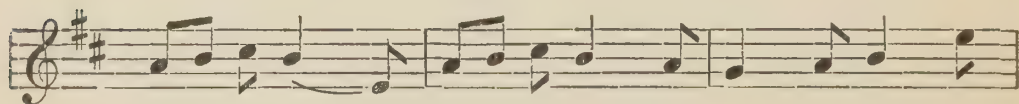
*Moderato.*

KEY D. { :s | f :- :- | : :s | f :- :- | : :s | f :- :- | : :s }



{ | f :- :- | : || s | f :- :s | l :- :r | d<sup>l</sup> :t :l | f :- :- }

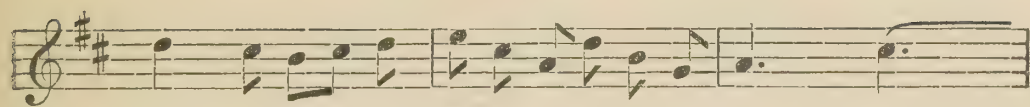
1. Oh, Dame, get up and bake your pies,



{ | s :l :t | l :- :r | s :l :t | l :- :s | f :- :s | l :- :r }

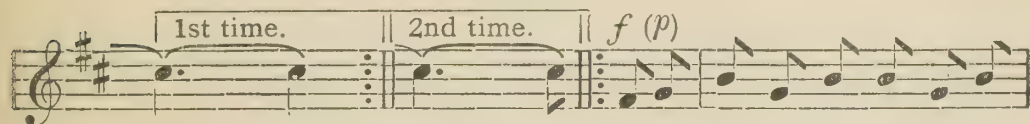
Bake your pies, bake your pies, Oh, Dame, get up and





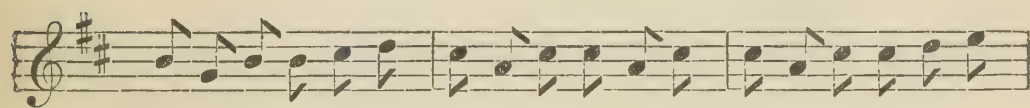
{ | d<sup>1</sup> :- :t | l :t :d<sup>1</sup> | r<sup>1</sup> :t :s | d<sup>1</sup> :l :f | s :- :- | t :- :- }

bake your pies, On Chrissemis Day in the morn - ing.



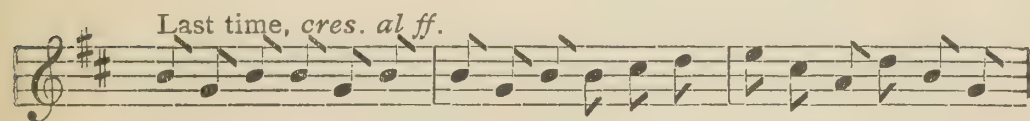
{ | - :- :- | - :- :- || - :- :- | - || m :f | l :f :l | l :f :l }

Fa la la la la la la la



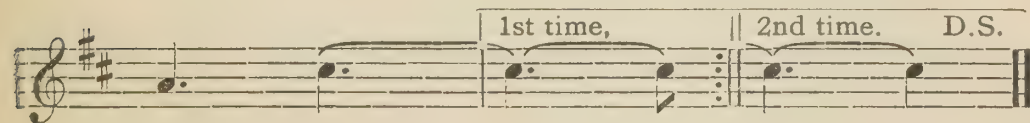
{ | l :f :l | l :t :d<sup>1</sup> | t :s :t | t :s :t | t :s :t | t :d<sup>1</sup> :r<sup>1</sup> }

la la la la la la la la la la la la la la la la la



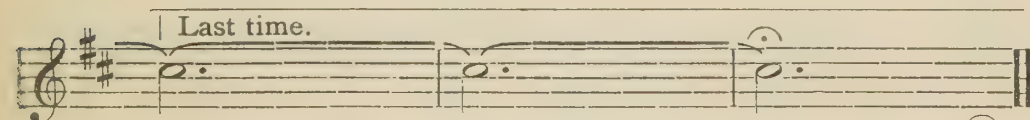
{ | l :f :l | l :f :l | l :f :l | l :t :d<sup>1</sup> | r<sup>1</sup> :t :s | d<sup>1</sup> :l :f }

la la la la la la la la la la la, On Chrissemis Day in the



{ | s :- :- | t :- :- | - :- :- | - || - :- :- | - :- ||

morn - ing.



{ | - :- :- | - :- :- | - :- :- | - :- :- | - :- :- ||

*mf* 2 Oh, Dame, what makes your maidens lie, etc.

*pp* 3 Oh, Dame, what makes your ducks to die, etc.

*f* 4 Their wings are cut, and | 'they cannot 'fly, etc.

*Note.*—In verses 2, 3, 4, follow the dynamic outlines of the first verse, though with a standard of strength proportionate to the beginning of the verse.



## 43 The Twelve Days of Christmas

*Allegro vivace.*

KEY G. { :s| | d :d .r | d .t| :l| .s| | d .d :m .d | s :- .||

{ :s| | d :d .r | d .t| :l| .s| | d .d :m .d | s :- .||

1. *pp* The first  
 2. *p* The second  
 3. *mf* The third  
 4. *f* The fourth  
 5. *f* The fifth  
 6—12 The sixth, etc., to twelfth
- } day of Christ-mas my true love sent to me [From here go successively to (1); then (2) and (1); (3) (2) and (1), and so on, till the whole is completed.]  
 } (*p* *cres.* to *f*)

(Small note v. II only.)  
 { (f) f :r .f | m .d : || f :r .f | s :s }

*(Always begin pp and cres. to f.)*

7. Seven swans a - swimming,  
 8. Eight maids a - milking,  
 9. Nine drummers drumming,  
 10. Ten pi - pers pip - ing,  
 11. Eleven la - dies dancing,  
 12. Twelve lords a - leaping,
- (6) Six geese a - lay - ing,  
 [\* The earlier lines must be included in the later verses of these two bars.]

*p* *cres.*  
 { | d :m | l| : | t| :r .t| s| : | d :m | l| : }

(5) Five gold rings, (4) Four colly birds, (3) Three French hens,  
 (v. 12, *ppp* *cres.*) (*p* *cres.*)

*mf* D.S. AL *8.*  
 { | t| :r .t| s| : | l| .t| | d :m .s | f .r :d .t| | d :- .||

- (2) Two tur-tle doves and (1) a part-ridge on a pear tree.

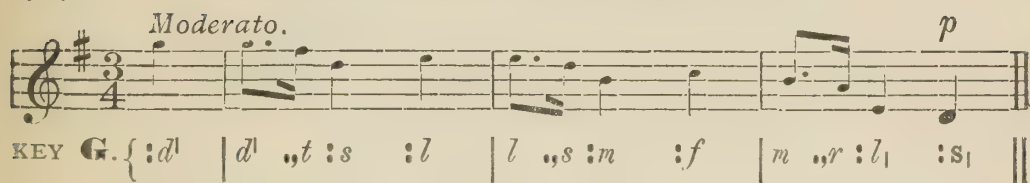
Verses 1 and 2, *cres.*; 3, *mf*; 4—11, *cres.* to *f*; 12, *cres.* to *fff*.

# VI.—MISCELLANEOUS

44

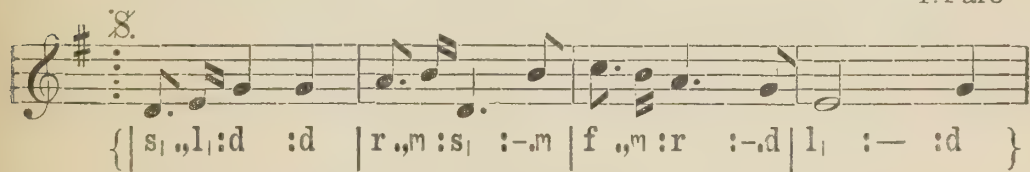
## Derwentwater's Farewell

*Moderato.* *p*

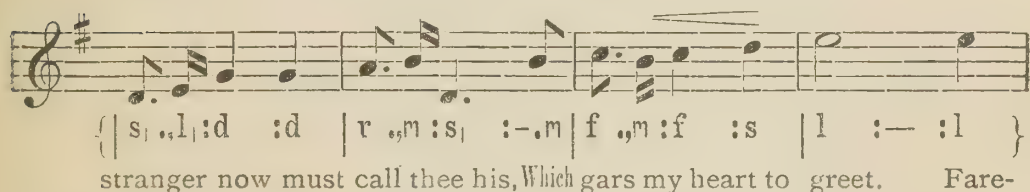


KEY G. { : d<sup>1</sup> | d<sup>1</sup> „t : s : l | l „s : m : f | m „r : l<sup>1</sup> : s<sup>1</sup> ||

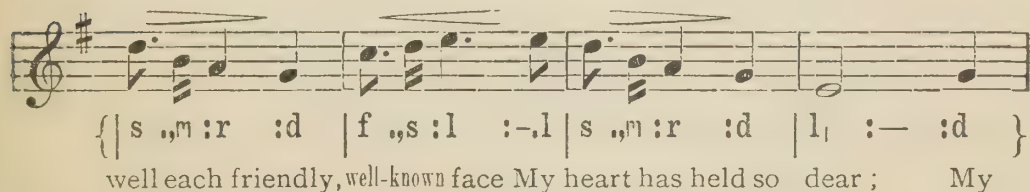
1. Fare-



{ | s<sup>1</sup> „l<sup>1</sup> : d : d | r „m : s<sup>1</sup> : -m | f „m : r : -d | l<sup>1</sup> : - : d }  
well to plea-sant Dilston Hall, My father's an - cient seat. A

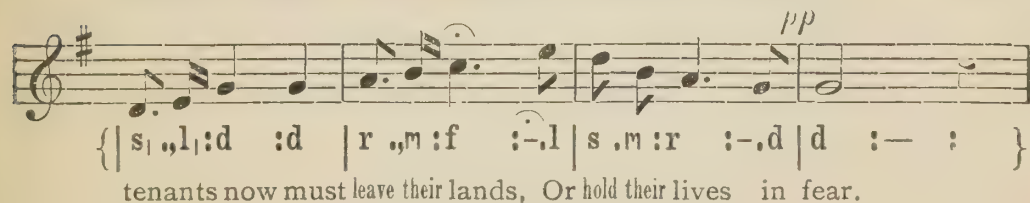


{ | s<sup>1</sup> „l<sup>1</sup> : d : d | r „m : s<sup>1</sup> : -m | f „m : f : s | l : - : l }  
stranger now must call thee his, Which gars my heart to greet. Fare-



{ | s „m : r : d | f „s : l : -l | s „m : r : d | l<sup>1</sup> : - : d }  
well each friendly, well-known face My heart has held so dear ; My

*pp*



{ | s<sup>1</sup> „l<sup>1</sup> : d : d | r „m : f : -l | s „m : r : -d | d : - : }  
tenants now must leave their lands, Or hold their lives in fear.

D.S.



{ | : : (s<sup>1</sup>) || s<sup>1</sup> „f „m<sup>1</sup> „d<sup>1</sup> : s<sup>1</sup> „f „m<sup>1</sup> „d<sup>1</sup> : s<sup>1</sup> „f „m<sup>1</sup> „d<sup>1</sup> | m<sup>2</sup> : - : - ||

No

*p* 2 No | more along the | banks of Tyne  
       I'll | rove in autumn | grey,  
*cr.* No | more I'll hear at | early dawn  
       The | lav'rocks wake the | day.  
*mf* And | who shall deck the | hawthorne bower  
       Where | my fond childhood | strayed?  
*p* And | who, when spring shall | bid it flower,  
       Shall | sit beneath the | shade?

\*

*cr.* 3 And | fare thee well, George | Collingwood,  
*mf* Since | fate has put us | down;  
*dim.* If | thou and I have | lost our lives,  
*p* Our | King has lost his | crown.  
       But | when the head that | wears the crown  
       Shall | be laid low like | mine,  
*cr.* Some | honest hearts may | then lament  
*mf* For | Radcliffe's fallen | line.

\*

*pp* 4 Fare- | well, farewell, my | lady dear,  
       Ill, | ill, thou counsell'dst | me;  
       I | never more may | see the babe  
       That | smiles upon thy | knee.  
*cr.* Then | fare thee well, brave | Widdrington,  
       And | Forster ever | true;  
       Dear | 'Shaftes-'bu-'ry and | Errington  
*mf* Re- | ceive my last a- | dieu.

\*

*mf* 5 And | fare thee well, my | 'bonny gray 'steed  
       That | 'carried 'me 'aye so | free,  
       I | 'wish I had 'been 'a- | 'sleep in my 'bed  
       Last | time I mounted | thee.  
*dim.* The | warning bell now | bids me cease,  
       My | trouble's nearly | o'er;  
       Yon | sun that rises | from the sea  
       Shall | rise on me no | more.

\*

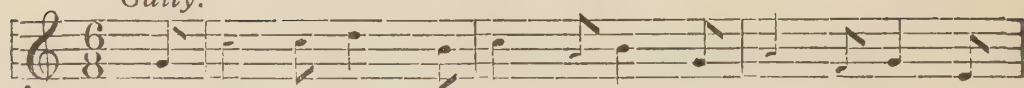
*p* 6 Al- | beit that here in | London town  
       It | is my fate to | die;  
       Oh! | 'carry 'me 'to North- | umberland,  
       In my | father's grave to | lie.

And | chant my solemn | requiem  
 In | Hexham's holy | towers;  
*dim.* And | let six maids from | fair Tynedale  
 | 'Scatter my 'grave 'with | flowers.

*p* 7 And | when the head that | wears the crown  
 Shall | be laid low like | mine,  
*cr.* Some | honest hearts may | then lament  
*mf* For | Radcliffe's fallen | line.  
*dim.* Fare- | well to pleasant | Dilston Hall,  
 My | father's ancient | seat,  
 A | stranger now must | call thee his,  
*pp* Which | gars my heart to | greet.

## 45

## King Arthur's Servants

*Gaily.*

KEY C. { :s | d<sup>l</sup> :- :d<sup>l</sup> | r<sup>l</sup> :- :t | d<sup>l</sup> :- :l | t :- :s | l :- :f | s :- :m }



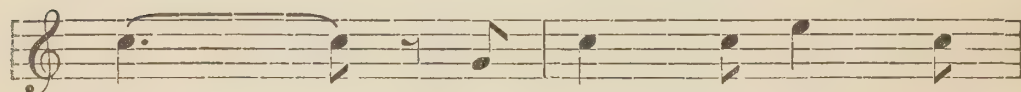
{ | f :- :r | m :- :d | t<sub>l</sub> :l<sub>l</sub> :s<sub>l</sub> | f<sub>l</sub> :m<sub>l</sub> :s | d<sup>l</sup> :- :d<sup>l</sup> | r<sup>l</sup> :- :t }

{ 1. In good King Ar - thur's  
p Be - cause they would - n't



{ | d<sup>l</sup> :- :- | - : :s | d<sup>l</sup> :- :d<sup>l</sup> | r<sup>l</sup> :- :t }

days, He was a mer - ry  
sing, *cres.* Be - cause they would - n't



{ | d<sup>l</sup> :- :- | - : :s | d<sup>l</sup> :- :d<sup>l</sup> | m<sup>l</sup> :- :d<sup>l</sup> }

King, He turned three ser - vants  
sing, He turned three ser - vants



{ | l :- :l | r<sup>l</sup> :- :d<sup>l</sup> | t :- :s | l :- :t | d<sup>l</sup> :- :- | - :- ||

out of doors, Be - cause they would - n't sing.  
out of doors, Be - cause they would - n't sing.

*f* 2 The | first he was a | miller,  
*mf* The | second he was a | weaver,  
*pp* The | third he was a | 'little tail-'or,  
Three | thieving rogues together.  
*cr.* Three | thieving, etc.

*Note.*—The accent in 'tailor' is thrown throughout on the second syllable, otherwise the third line of the third verse is almost unmanageable. The humour of the song is not lessened by this perversion.



$\text{♩}$  3 The | miller he stole | corn,  
*mf* The | weaver he stole | yarn,  
*f* The | 'little tail-'or he | stole broadcloth  
*f* To | keep these three rogues | warm.  
 To keep, etc.

*Slower. pp* 4 The | 'miller was 'drowned in his | dam;  
*pp* The | 'weaver was 'hanged in his | yarn;  
*a tempo. cr.* The | 'devil ran 'off with the | 'little tail'or,  
*f* With his | 'broadcloth 'under his | arm.  
 With his, etc.

46

# Lavender's blue

*Allegro leggiero.*  $\text{♩}$

KEY A. { | s :m :r || d :— :— | s :m :r {

{ | d :— :— | d :m :f | s :f .m :r .d }

1. Lav - en - der's blue, diddle, diddle,  
*mf* 2. Call up your men, diddle, diddle,  
*pp* 3. If you should die, diddle, diddle,

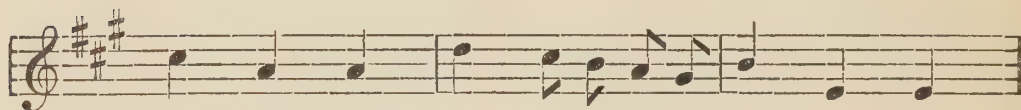
{ | r :s | :s | r :— :— | d :m :f }

rose - ma - ry's green, When you are  
 set them to work, Some to the  
 as it may hap, You shall be



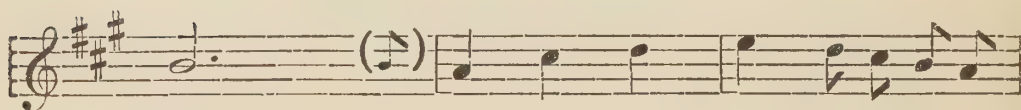
{ | s .(s) : f . m : r . d | r : s<sub>1</sub> : s<sub>1</sub> | d : — : — }

king, diddle, diddle, I shall be queen.  
plough, diddle, diddle, some to the cart.  
buried, diddle, diddle, un - der the tap.



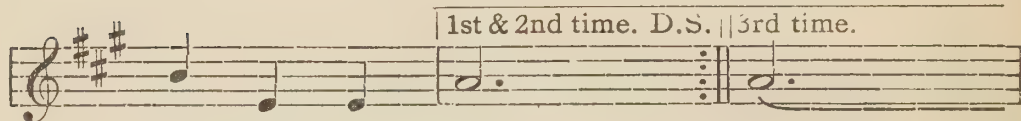
{ | m : d : d | f : m . r : d . t<sub>1</sub> | r : s<sub>1</sub> : s<sub>1</sub> }

Who told you so? diddle, diddle, who told you  
Some to make hay, diddle, diddle, some to cut  
Who told you so? diddle, diddle, pray tell me



{ | r : — : — (r) | d : m : f | s : f . m : r . d }

so? . Twas mine own head, diddle, diddle,  
corn, cr. Whilst you and I, diddle, diddle,  
why? cr. Be - cause you can drink, *diddle, dim.* diddle,

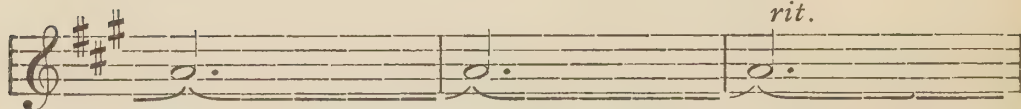


1st & 2nd time. D.S. || 3rd time.

{ | r : s<sub>1</sub> : s<sub>1</sub> | d : — : — || d : — : — }

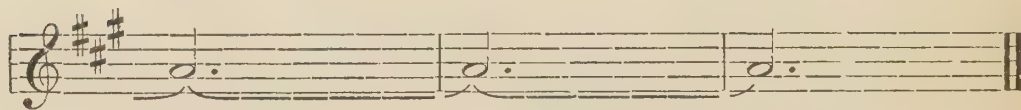
that told me so.  
*f* keep our - selves warm.  
when you are

dry.



{ | — : — : — | — : — : — | — : — : — }

*rit.*



{ | — : — : — | — : — : — | — : — : — ||



## VII.—PIPE TUNES

48

## Noble Squire Dacre

A DIRGE.

*Slowly, with dignity and deep feeling.* (2nd time *p*) *mf molto sost.*

KEY  $\text{G}$ . { | s : s : - | s : s : - | s : s : - | s : s : - || m : - r : d | d : - t : d }  $\text{S} (1)$

{ | d : - r : m | r : - : d | f : - m : r | r : - m : r | f : - l : f | l : t : d | } *cres.* *rit.*

{ | m : - r : d | d : - t : d | d : - r : m | r : - : d | f : - l : f | s : l : t | } *(f) a tempo.* *cres.* *rit.*

{ | d' : - : m | r : - : d || m : d : r : m : d | s : - : d | m : d : r : m : d | s : - : d | } *f* *mf a tempo (2nd time p)* *D.S. (1)*  $\text{S} (2)$

{ | f : r : m : f : r | l : - : r | f : r : m : f : r | l : t : d' | m : d : r : m : d | s : - : d | } *(cres.)* *rit.* *(f) a tempo.*

{ | m : d : r : m : d | s : f : m | f : l : f | s : l : t | d' : - : m | r : - : d || } *rit. cres. molto.* *ff* *dim.*  $\text{D.S. (2)}$

## 49 The Miller's Wife o' Blaydon

*Playfully.*

KEY **E $\flat$** . { | *d* :— | *r* :— | *d* :— | *r* :— .||.1 }

{ | *s* . *m* : *d* . *m* | *r* : *l* . *f* | *s* . *m* : *d* . *m* | *s* : *d* . *l* }

FINE. (.)

{ | *s* . *m* : *d* . *m* | *r* . *r* : *l* . *d* | *s* . *m* : *d* . *m* | *s* : *d* .||.t | *d* . *s* : *m* . *s* | *r* . *r* : *l* . *t* }

D.S.

{ | *d* . *s* : *m* . *f* | *s* : *d* . *t* | *d* . *s* : *m* . *s* | *r* . *r* : *l* . *d* | *s* . *m* : *d* . *m* | *s* : *d* .||

## 50 Newburn Lads

*Gaily and lightly.* *mf* (*p*)

KEY **D**. { | *m* . *f* | *s* . *l* : *t* . *d* | *s* . *l* : *t* . *d* | *s* : *l* | *t* : *d* .||.m,f }

{ | *s* . *m* : *d* . *m* | *s* . *m* : *d* . *m* | *s* . *m* : *s* . *d* | *t* : *l* . *s* | *l* . *f* : *r* . *f* | *l* . *f* : *r* . *f* }

(dim.)

{ | *l* . *s* : *l* . *t* | *d* . *r* : *d* . *l* | *s* . *m* : *d* . *m* | *s* . *m* : *d* . *m* | *s* . *m* : *s* . *d* | *t* : *l* . *s* }



*mf (p)*

{ | r'.t : d'.l | t .s : d'.m | r,r,r : m .s | l . : l . : l . : d' }  
*(cres. poco a poco.)*

{ | s .d':m .d' | s .d':m .d' | s .d':m .d' | t .l : s .t | l .r':f .r' | l .r':f .r' }

{ | l .s : l .t | d'.r':d'.l | s .d':m .d' | s .d':m .d' | s .d':m .d' | t .l : s .t }

*(rit.)* *(ff)* *(.)*

{ | r'.t : d'.l | t .s : d'.m | r,r,r : m .s | l . : l . : l . : d' }  
*D.S.*

51

## The Black and the Grey

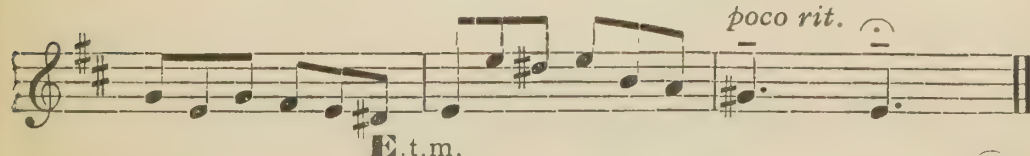
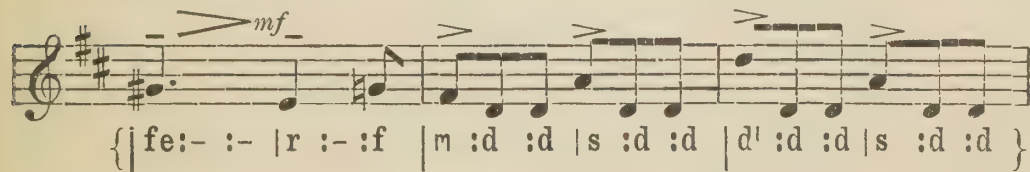
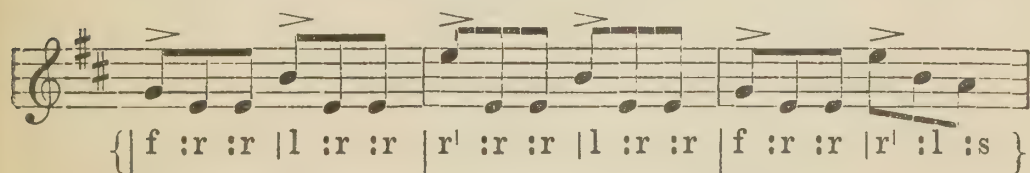
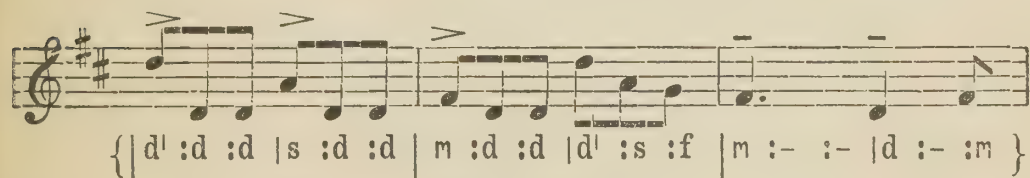
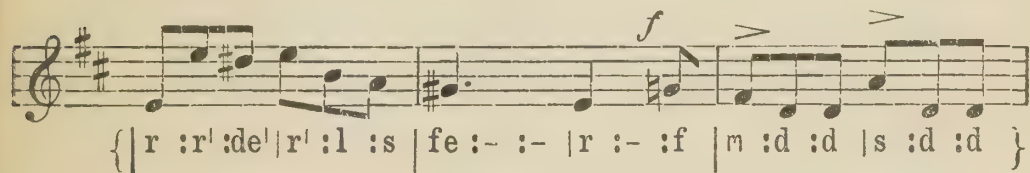
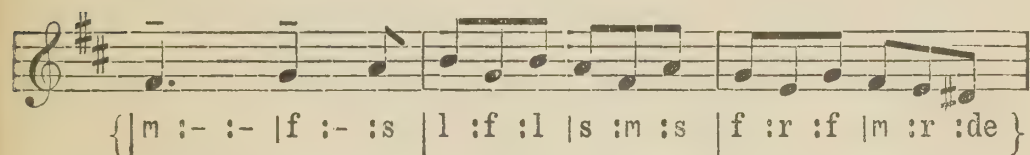
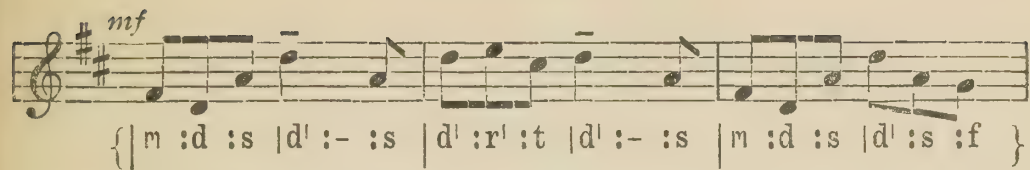
*Moderato, with stateliness.*

KEY { | Two measures Symphony. | d : : | s : : }  
*f*

{ | d' : : | s : : s | m : d : s | d' : - : s | d' : r' : t | d' : - : s }

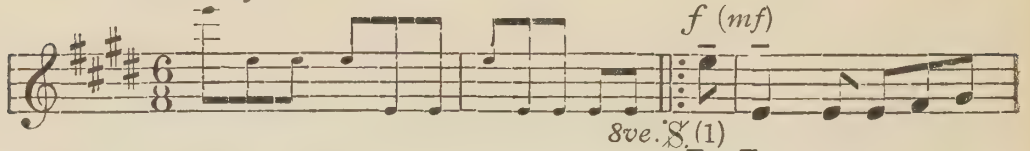
{ | m : d : s | d' : s : f | m : - : - | d : - : m | f : r : l | r' : - : l }

{ | r' : m' : d e' | r' : - : l | f : r : l | r' : l : s | f e : - : - | r : - : f }

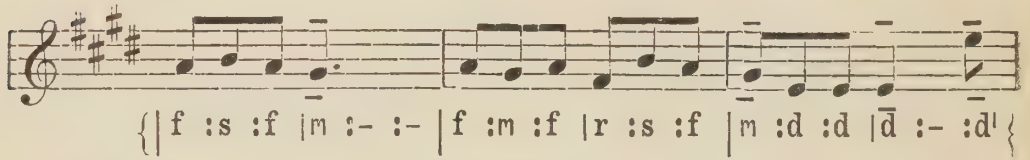


*Et. m.*

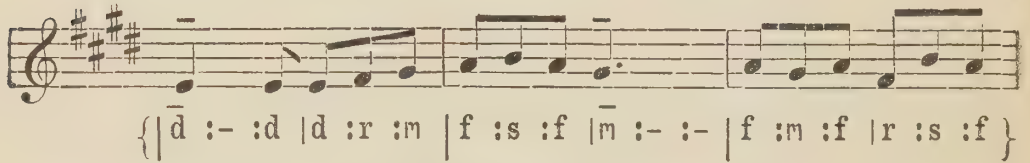
## 52 The Fair Maid of Whickham

*Gaily.*

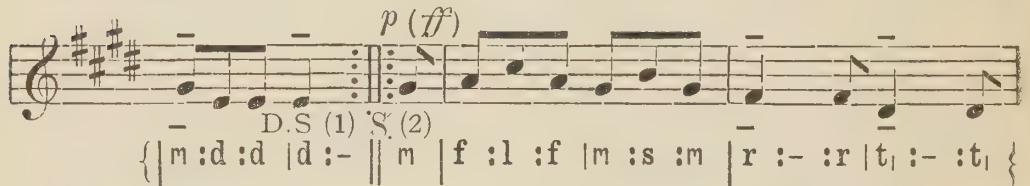
KEY E. { | d<sup>2</sup> : d<sup>1</sup> : d<sup>1</sup> | d<sup>1</sup> : d : d | d<sup>1</sup> : d : d | d : d<sub>1</sub> || d<sup>1</sup> | d̄ :- : d | d : r : m }



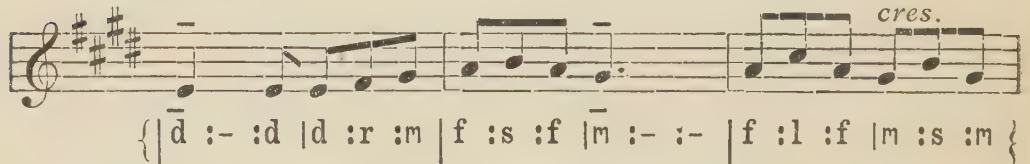
{ | f : s : f | m̄ :- :- | f : m : f | r : s : f | m̄ : d : d | d̄ :- : d<sup>1</sup> }



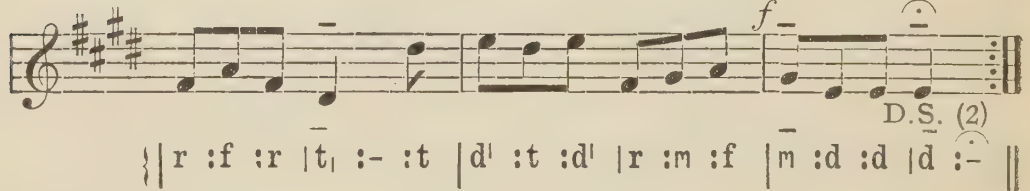
{ | d̄ :- : d | d : r : m | f : s : f | m̄ :- :- | f : m : f | r : s : f }



{ | m̄ : d : d | d :- || m̄ | f : l : f | m : s : m | r̄ :- : r | t<sub>1</sub> :- : t<sub>1</sub> }



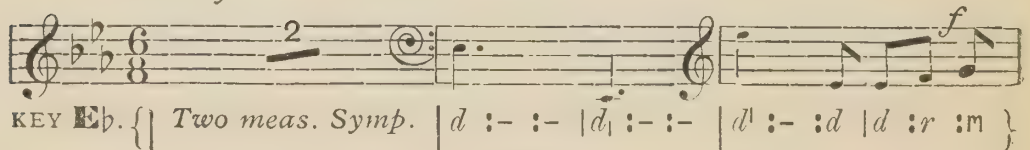
{ | d̄ :- : d | d : r : m | f : s : f | m̄ :- :- | f : l : f | m : s : m }



{ | r : f : r | t<sub>1</sub> :- : t | d<sup>1</sup> : t : d<sup>1</sup> | r : m : f | m̄ : d : d | d̄ :- ||

## 53

## Fairly shot of her

*Briskly.*

{ | f : - :r | f : - :r | f : - :l | l :f :r | f : - :r | f : - :r }

{ | d : m : s | s : m : d | f : - :r | f : - :r | f : - :l | l :f :l }

{ | t : s : t | l :f :l | s : m : d | s : m : d | f : - :r | f : - :r }

{ | f : - :l | l :f :r | f : - :r | f : - :r | d : m : s | s : m : d }

{ | f : - :r | f : - :r | f : - :l | l :f :l | f : l : d | s : m : d }

{ | r : - : m | s : m : d | d : - : d | d : t : d | f : - :l | l :f :l }

{ | d : - : d | d : t : l : t : d | l : d : m : s | s : m : d | d : - : d | d : t : d }

{ | d : t : d | s : - : m | f : s : l | s : m : d | r : - : m | s : m : d }







*f* (*p*)
   
 { | l<sub>1</sub> :- : f<sub>1</sub> | f<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | r<sub>1</sub> :- : r<sub>1</sub> | r<sub>1</sub> m<sub>1</sub> f<sub>1</sub> : s<sub>1</sub> s<sub>1</sub> || m̄ :- : d | d : m : d }
   
 { | s̄ :- : d | d : m : d | m̄ :- : d | d : m : d | s̄ :- : - | l : s : f }
   
 { | m̄ :- : d | d : m : d | s̄ :- : f | m : r : d | r̄ :- : t | t : l : t }
   
*f* (*p*)
   
 D.S. (1) S. (2)
   
 { | f̄ :- : - | l : s : f || m̄ :- : d<sup>1</sup> | d<sup>1</sup> : t : d<sup>1</sup> | s̄ :- : d<sup>1</sup> | m̄ :- : d<sup>1</sup> }
   
*mf* (*cres.*)
   
 { | m̄ :- : d<sup>1</sup> | d<sup>1</sup> : t : d<sup>1</sup> | f̄ :- : - | l : s : f | m̄ :- : d<sup>1</sup> | d<sup>1</sup> : t : d<sup>1</sup> }
   
*cres.* (*f senza rit. dim.*)
   
 { | s̄ :- : d<sup>1</sup> | m̄ :- : d<sup>1</sup> | r̄ :- : t | t : l : t | f̄ :- : - | l : s : f ||
   
 D.S. (2)

6

# Morpeth Lasses

Moderately quick.

*f* (*p*)
   
 { | m . l<sub>1</sub> : l<sub>1</sub> . d | l : - | m<sub>1</sub> . l<sub>1</sub> : l<sub>1</sub> . d | l : - . || m<sub>1</sub> }
   
 { | l<sub>1</sub> . t<sub>1</sub> : d<sub>1</sub> . t<sub>1</sub> | m<sub>1</sub> l<sub>1</sub> : l<sub>1</sub> . d | t<sub>1</sub> . l<sub>1</sub> : s<sub>1</sub> . r | t<sub>1</sub> s<sub>1</sub> : s<sub>1</sub> . t<sub>1</sub> | l<sub>1</sub> . t<sub>1</sub> : d<sub>1</sub> . t<sub>1</sub> | m<sub>1</sub> l<sub>1</sub> : l<sub>1</sub> . m }

*non legato. cres.*

D.S.

*dim.* *f* *non legato.*

*rit.*

First system of musical notation for 'North Countrie Ballads'. It consists of three staves of music in G minor (three flats). The first staff has a key signature change from one flat to three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'non legato', 'cres.', 'dim.', 'f', and 'rit.'. Below the staves are three lines of rhythmic notation in a shorthand format.

57

## The Peacock

*Vigorously and well accented.**f (mf)*

KEY  $\mathbb{E}b$ .

*(cres.)*

D.S. (1)  $\mathcal{S}^{(1)}$

*(cres.)*

D.S. (1)  $\mathcal{S}^{(2)}$

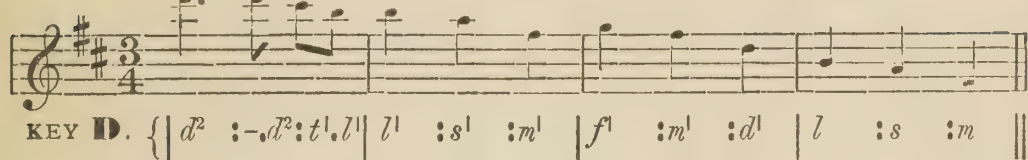
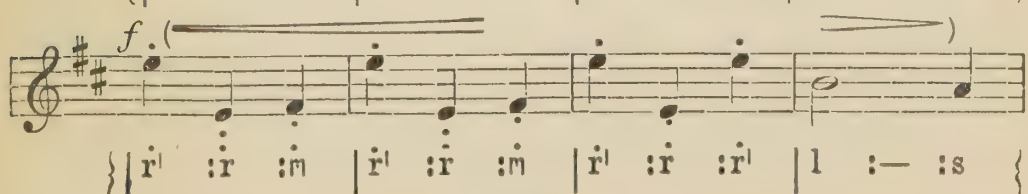
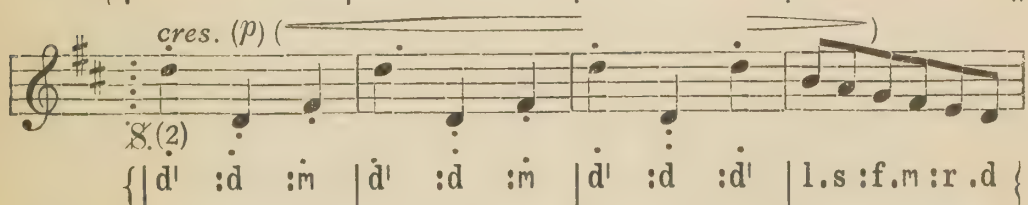
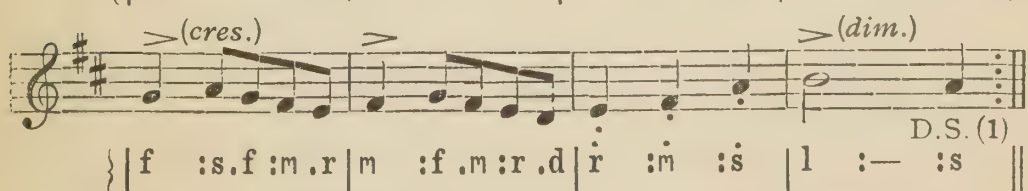
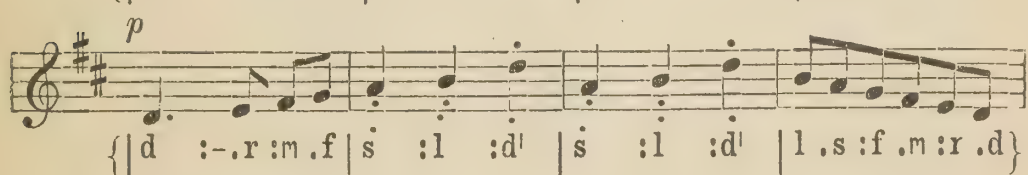
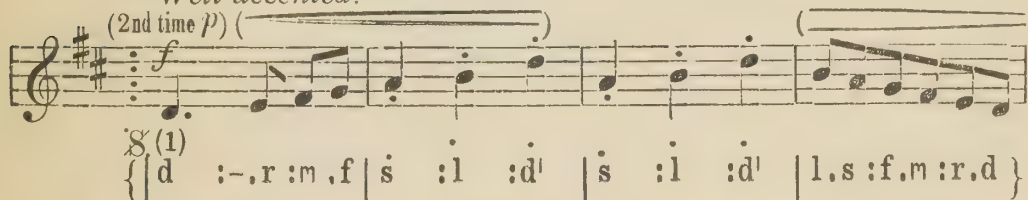
*(ff) senza rit. End abruptly.*

D.S. (2)

Second system of musical notation for 'The Peacock'. It consists of five staves of music in E-flat major (three flats). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Vigorously and well accented.', 'f (mf)', 'cres.', 'ff', and 'senza rit.'. Below the staves are four lines of rhythmic notation in a shorthand format. The system concludes with a double bar line and the instruction 'End abruptly.'.

58

## Sir John Fenwick

*Quickly and gaily (one beat to a bar).**Well accented.*(2nd time *p*) (

*p (pp)* *cres. (cres.)*

*p senza rit.*  
*(pp)*

D.S. (2)

*f* :s.f :m .r | m :f .m :r .d | r :m :s | l :— :s ||

# Choral Settings of North-Country Folk-Music by W. G. Whittaker

## For Female Voices

(Messrs. Curwen.)

CHRISSEMIS DAY IN THE MORNING. S.S.C.C., with piano  
(four violins *ad lib.*)

‘There are no choral settings of French folk-songs that come anywhere near English ones. There was a good example in the programme; Mr. W. G. Whittaker’s setting of a North-Country folk-song, “Chrissemis Day in the Morning.” The method is modern, as it should be, unless the intention were to present the song in mummified form. Yet it is not too modern in the sense of being inapposite to the text. The colouring is bright, but not blatant, and the whole thing fulfils the very first requisite in being strikingly effective.’—Edwin Evans, on a concert of the Oriana Madrigal Society.

DOWN THE WAGGON WAY. S.S.C. and piano  
(or string orchestra).

‘Most characteristic was Mr. W. G. Whittaker’s version of a North-Country folk-song, “Down the Waggon Way.” This is an admirable ditty, full of spirit, smacking of the countryside, as stimulating as any rag-time, and witty withal. It has a busy piano part, and a glitter on the keys to betoken “the siller in his hand.”’  
—*Yorkshire Observer*.

GAN TO THE KYE WI’ ME. S.S.C.C.

THE KEEL ROW. S.S.C.C.

OH, I HA’E SEEN THE ROSES BLAW. S.S.C.C.

THE SHOEMAKKER. S.S.C.C. (with piano *ad lib.*).

‘Mr. Whittaker shows very considerable pluck in tackling material of this sort, since not only does he taboo all idea of pandering to the vulgar mind—his work standing far above the common level—but, like the true educationalist, he has become obsessed with the passion for uplifting and bettering his fellows, and incidentally of



doing something like justice to his self-imposed task, rather than resting satisfied to pose merely as a gossipy chronicler of the ear-tickling order, and his skill and enthusiasm have carried him through.’—*Musica Opinion*.

‘Mr. Whittaker has set these North-Country folk-songs with skill and imagination, and the result is extremely attractive. He has his own way of dealing with this kind of material. It is fanciful and daring, and each of these delightful pieces will well repay careful study by composers as well as chorus-masters. They throw out hints for a fresh way of treating vocal part-writing, and there are points in them which bear some affinity to the work of Ladmirault, who has arranged a number of Breton folk-songs. “The Keel Row” is a tune which has rather suffered from its associations, but the other tunes possess a provoking, unconventional beauty, and Mr. Whittaker has expressed the character of each in a well-made and convincing structure of small size but æsthetic completeness which should be a delight to the listener.’—*Organist and Choir-master*.

‘North-country musicians who live in an atmosphere of choral singing seem to be able to write more effectively and fluently for choirs than Londoners, who are concerned more with instrumental music. Among the cleverest of these musicians is Mr. W. G. Whittaker, who has especially distinguished himself as an arranger of old tunes.’—*Musical Opinion*.

## For Male Voices

*Those marked with an asterisk are issued in this form.*

## For Mixed Voices

### Unaccompanied

(Messrs. Stainer & Bell.)

\*BOBBY SHAFTOE.

BONNY AT MORN.

BUY BROOM BUZZEMS.

\*CA’ HAWKIE.

\*DOLLIA.

ELSIE MARLEY.  
 NOBLE SQUIRE DACRE.  
 \*PELTON LONNIN.  
 OH! THE OAK AND THE ASH.  
 \*SAIR FYEL'D HINNIE.  
 SIR JOHN FENWICK (for double choir).  
 THE BONNY FISHER LAD.  
 THE HEXHAMSHIRE LASS.  
 \*THE WATER OF TYNE.  
 THE WILLOW TREE.

(Messrs. Bayley & Ferguson.)

THE NORTHUMBERLAND BAGPIPES.  
 BLOW THE WIND SOUTHERLY.  
 NEWBURN LADS.

'The finest things of their kind I know.'—Rutland Boughton.

'North-Country folk-tunes form the basis of his famous choral arrangements. Whittaker's manner of writing for the chorus has always seemed to me unique. And I think the reason is that, alone among modern composers, he writes for the chorus as if he had never heard or seen an orchestra. Musicians for the last hundred years or so have been saturated in orchestral technique, which has naturally influenced them in their choral works, sometimes with happy results and sometimes not. But Whittaker is a choral composer in the sense that Byrd and Morley were. Not that he is archaic. At times he can be as hair-raising in the use of discords as any one; but it is always in his own purely choral manner. Like all true artists he has mastered his material. Like all true art his art reflects the imagination and strong individuality of its creator.'—Gustav T. Holst.

'The most successful and most enjoyable feature of the evening was Mr. W. G. Whittaker's arrangements of four North-country folk-songs. Certainly there was nothing else to compare in musical beauty and depth of feeling with "Sair fyel'd hinnie," which was exquisitely sung. Almost as fine was "Bonny at morn," while the choir's glorious virtuosity in the exhilarating "Bobby Shaftoe" deserved its enthusiastic encore. Mr. Whittaker is to be congratulated on some truly beautiful British work; we can do with a good

deal more of it.'—*Musical Standard*, on a concert of the Oriana Madrigal Society, Æolian Hall, London.

'Mr. Whittaker has evidently the rare gift of being able to arrange a folk-tune without depriving it of its character, and these things are clearly the work of an accomplished musician.'—*Daily Telegraph*.

'They are extremely clever and attractive settings which are sure to have an immense vogue with choral societies all over the country, particularly in the North. The arranger was repeatedly recalled, and two out of the four songs performed had to receive a second performance. They are splendid examples of modern choral writing.'—*Music Student*, on concert at Queen's Hall, London.

'First of all I would call attention to the admirable "North-country Folk-Tunes" arranged for unaccompanied voices by Mr. W. G. Whittaker, a well-known Newcastle musician. Since Mr. Rutland Boughton first led the way in choral arrangements of this sort (at a Leeds Festival of about ten years ago) the form has become increasingly popular with our composers, and nothing better has yet been done than the compositions here mentioned. Mr. Whittaker's counterpoint is, as another composer remarked to me, in the true line of succession from the famous English Elizabethan school. Moreover, his ingenuity in weaving his vocal parts is all subservient to the humour or pathos of the original simple folk-song on which he is working. Choral societies and choirs everywhere will surely wish to make acquaintance with these delightful settings, and one may be pretty sure that the enthusiasm of the Queen's Hall audience will be oft repeated in other quarters.'—*Everyman*.

'As a composer Mr. Whittaker is best known by his arrangements of Northumbrian folk-songs for chorus. This is one of the most ticklish tasks a musician could set himself. He has to steer between the Scylla of over-elaboration and the Charybdis of the banal type of "folk-songery" which rests content with spoiling virile tunes by the addition of anæmic "harmonies" on the plea that they are "modal" (O blessed word!). Mr. Whittaker's contrapuntal technique is amazingly clever, but it never degenerates into dry academism. It is all developed with high artistic musicianship combined with a keen sense of humour. It is fairly safe to say that "Elsie Marley" will remain a classic for all time.'—*The Queen*.

The Six North-Country Folk-tunes, arranged by Mr. Whittaker for unaccompanied male voices, whether pathetic or humorous, are written with extraordinary skill and variety in the voice parts. Sung by a well-trained choir they will be wonderfully effective and more than repay a great deal of study and practice. The last page of "Sair fyel'd Hinnie" is the work of genius.'—*Durham University Journal*.

'The tune ("Elsie Marley") is simple but full of humour. Whittaker has skilfully used numerous devices to lend interest to the variations in which he has treated the original theme. Throughout, the little tune is thrown about in playful variation, full of interesting effects.'—*Programme of The Musical Art Society of New York*.





## Brief List of Folk Music, etc.

*Our Folk Music List, gratis and post free, contains full particulars, contents, and illustrations of these works.*

- 8570-71 **THE ESPERANCE MORRIS BOOK.** Parts I & II. By Mary Neal. Containing descriptions, photographs, and music of Morris and Country dances, folk-songs, and singing games. Price 10/6 each net cash.
- 8546-49 **THE GUILD OF PLAY BOOKS.** By Mrs. C. W. Kimmins. Part 1 (8546): Programmes for May Day, Empire Day, Michaelmas, etc. Part 2 (8547): Two masques arranged for children. Part 3 (8548): Dances of many nations, including the British Isles. Part 4 (8549): Traditional customs and village songs, for infants. Price 10/6 each part net cash.
- 8589-90 **MASQUE OF THE CHILDREN OF THE EMPIRE.** Historical masque, with songs and dances from these books. Price: Plan, without music (8589), 2/-; Complete (8590), 5/- net cash.

### SINGING GAMES.

		Price
	<b>Collected by Miss Alice Gillington.</b>	net cash
8561	OLD HAMPSHIRE SINGING GAMES .. ..	2/6
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